



The Observer
13 | 02 | 22

new view

LOVE PHOTOGRAPHY SPECIAL

FEATURING

Richard Billingham
Martin Parr
Viviane Sassen
Pieter Hugo
Paul Graham
Sophie Green
Niall McDiarmid
Arpita Shah
Neil Libbert
Donavon Smallwood

Agenda

The finest writing every Sunday for arts, science, politics and ideas

Agenda 2-7

- ◆ **On my radar** Author Caleb Azumah Nelson on his cultural highlights
- ◆ **Q&A** Musical theatre star Maria Friedman
- ◆ **The grid** Painter Ekene Stanley Emecheta's boundary-breaking portraits
- ◆ **David Mitchell**

Critics 26-37

- ◆ **Mark Kermode** reviews animated documentary *Flee*
- ◆ **Kitty Empire** sees acclaimed musician Arooj Aftab
- ◆ **Barbara Ellen** on Ben Whishaw in *This Is Going to Hurt* and the rest of the week's TV
- ◆ **Rowan Moore** on Glasgow's revamped Burrell Collection

Features 8-21

- ◆ **Cover story** Photography on the theme of love
- ◆ **Interview** Michael Crick talks to Tim Adams about his new biography of Nigel Farage
- ◆ **Film** Noémie Merlant, star of *Portrait of a Lady on Fire*, talks to Jonathan Romney

Books 38-45

- ◆ **Anthony Quinn** on *The Stasi Poetry Circle: The Creative Writing Class That Tried to Win the Cold War* by Philip Oltermann
- ◆ **Miranda Sawyer** on a new biography of cult indie band Fat White Family
- ◆ **The books interview** Author Francis Spufford
- ◆ **Poetry book of the month**

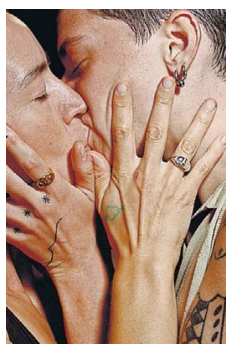


Science & Tech 22-25

- ◆ **Childbirth** Should C-section be a basic right for all women or does the procedure come with risk? Ida Emilie Steinmark reports
- ◆ **Wellbeing** Clinical psychologist turned TikTok self-help star Dr Julie Smith talks to Ian Tucker
- ◆ **John Naughton** Coders beware: DeepMind wants your job!

Puzzles & TV 46-56

- ◆ **Everyman** crossword, sudoku, Azed crossword, chess, guess the painting and more – p46-47
- ◆ The week's television and radio highlights – p48-49
- ◆ Today's television – p56
- ◆ Monday to Saturday's listings and choices – p50-45



On the cover

Couple Lottie and Tegan kiss for Alec Doherty jewellery, 2020, by Sophie Green.



Follow us on Twitter and Instagram @ObsNewReview; email us at review@observer.co.uk

Feedback

Last week, on the eve of the release of his new double album, Johnny Marr answered questions from *Observer* readers and famous fans. Here's how you responded online:

Soon after Bowie died the question "Who's now the coolest man alive?" came up at a party. I eventually settled on Johnny Marr: not just because of what he had written for the Smiths, but also because of the way he's lived his life. He's quietly helped a lot of people on, he's always very well turned out, he's still with his childhood sweetheart, he's created so much

great music and risked a lot by having the balls to step up to the microphone. **Vorgon**

I share your love of Pentangle, Johnny, but could I point out that they had two virtuoso guitarists in the band, and IMHO Bert wasn't necessarily the best of the two. Those wonderful bluesy notes could have been coming from the great, but sadly late, John Renbourn. **chillisauc**

No one plays the guitar quite like Johnny Marr, do they? And I rather like the way he sings those old Smiths

songs too. Morrissey is right, no need for us to mention him (so that will be my last time), and those who are craving a Smiths reunion... just go and see Johnny Marr. **LouisLou**

One of my favourite memories of my dear, departed mother was of her saying, of the Smiths, "they're just misery merchants", then me coming home a bit early from school and seeing her dancing around the living room with the Hoover to my tape of the band. **shedexile**



The big picture

David Hoffman's picture of a London market recalls a time when anything, however useless or broken, was on offer



The documentary photographer David Hoffman took this picture of Whitechapel market in east London in 1977. He had been living in the area since the start of that decade having moved down from York. To begin with, he worked as a truck driver to pay the rent, but, wanting to take pictures full time, he then lived in squats just off Whitechapel Road. The plan, he recalls, “was just to photograph stuff that I thought was interesting or would be important to record. And then I’d wait for people to find

me and hopefully pay me money for the pictures.”

There were a number of street markets in those years, one in Brick Lane, another in Cheshire Street, characterised, Hoffman recalls, by differing levels of desperation. “You would have some people trying to sell a single shoe or a broken pair of glasses,” he says.

Whitechapel Market these days is a far more organised and prospering place, but in the 1970s it was mostly kept going by that determination “to find a way to sell

anything and not be broke”. As in this image, it presented, at every turn, little tableaux of lives and homes turned inside out. Looking back, Hoffman wishes he’d paid a bit more attention to what was on offer: “There would be occasional daguerreotypes going for 50p or big bits of Victorian pottery that would probably now be worth a fortune.”

Hoffman’s market photographs, collected in a new monograph, preserve a moment in time. The market is now dominated

by Bangladeshi styles and flavours; back then, the first Bengali restaurants were opening in Brick Lane, some supplanting the Jewish tailors and stallholders, who were moving out. This part of Whitechapel Road became a conservation area in 1997, though the market resists gentrification.

Tim Adams

Whitechapel Markets 1972-1977 by David Hoffman is out this month (Café Royal Books, £6.50)

Sclater Street Market, Shoreditch, London, 1977. David Hoffman

ON MY RADAR

CALEB AZUMAH NELSON



The writer and photographer Caleb Azumah Nelson was born to Ghanaian parents and raised in south-east London. He quit a job at the Apple Store on Regent Street to focus on writing and in 2020 was shortlisted for the BBC short story prize. In February 2021 he published his debut novel, *Open Water*. Azumah Nelson was named one of National Book Foundation's "5 under 35" honorees, and last month *Open Water* won the Costa first novel award. It's out now in paperback. **Killian Fox**

Theatre

And Breathe... (Almeida, London)

I went to see this one-man show, by the poet and playwright Yomi Sode, four times. It was perhaps the most accurate and heartrending piece of work I've seen about grief. David Jonsson played a multitude of characters, but the main voice is a man in his late 20s or early 30s whose aunt is about to die. He is dealing both with the impending passing but also with the guilt of not feeling as if he's been present for his family. The show was short, not much over an hour, but it was so agile and full of feeling.



Gig

Nala Sinephro (Earth, London)

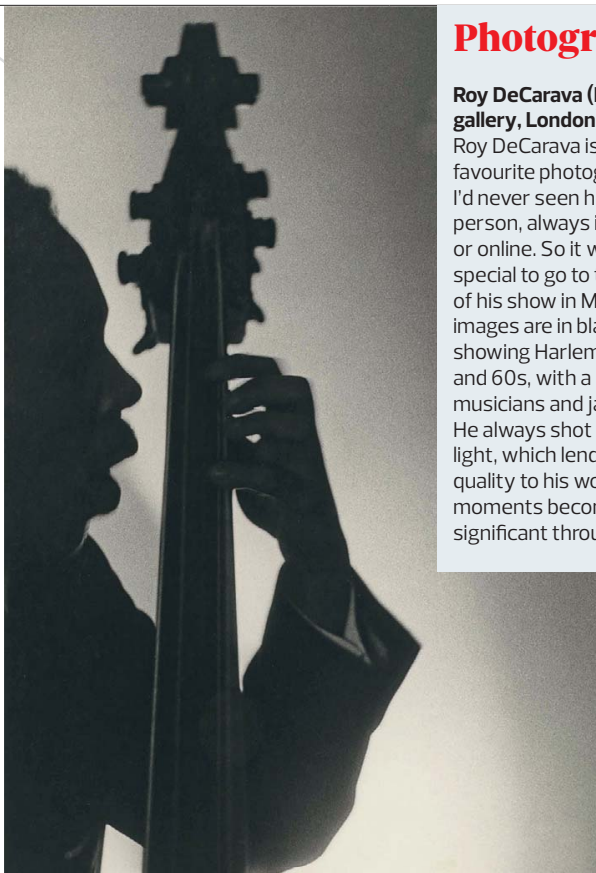
Nala Sinephro's *Space 1.8* was one of my favourite albums from last year, so I was really looking forward to her gig in Hackney last November. It ended up being a two-and-a-half-hour improv session that was beyond incredible – one of the most special things I've ever been a part of. It was a four-piece – a drummer, a bass player, a sax player, and Sinephro on harp and synths. She was so close to the music, there were times where she seemed to be prostrating towards the instruments.



Photography

Roy DeCarava (David Zwirner gallery, London)

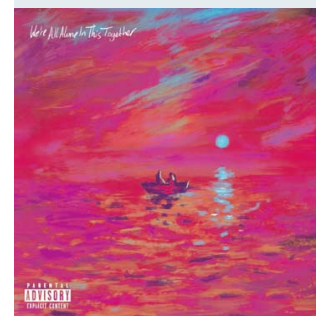
Roy DeCarava is one of my favourite photographers but I'd never seen his work in person, always in monographs or online. So it was really special to go to the opening of his show in Mayfair. All the images are in black and white, showing Harlem in the 1950s and 60s, with a lot of jazz musicians and jazz concerts. He always shot with available light, which lends an ethereal quality to his work. Everyday moments become more significant through his lens.



Album

We're All Alone in This Together by Dave

This is probably the album that I listened to the most in the past year. There's something about the tone in which Dave expresses things, as well as the things he's expressing, that really connects with me. We're both from south London, so there's a shared experience there. This album felt more vulnerable than his previous work and really personal – in one line he says that it has really been about the making of him, and you can really feel that. Heart Attack is the standout track.



Restaurant

Tatale, London

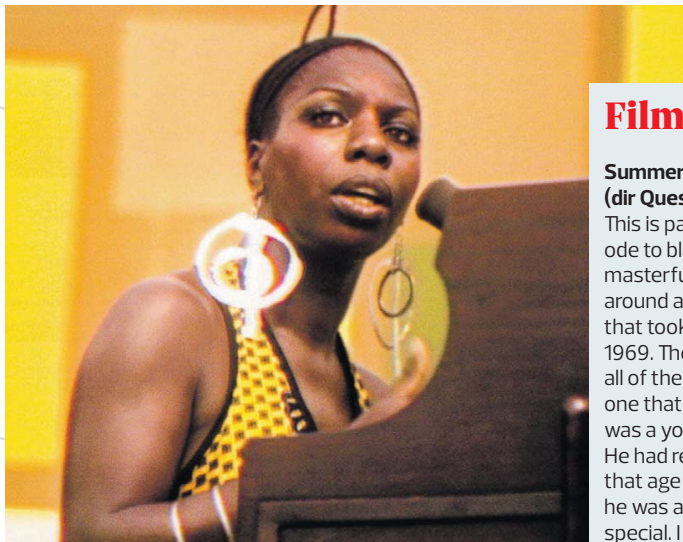
I'm really excited about this restaurant, opening this spring at the Africa Centre in London. The chef, Akwasi Brenya-Mensa, is of Ghanaian descent and I read him saying that Tatale is going to be a hub for conversations set over and around food, which for me is such an important thing. I grew up in quite a big family, and sitting around with lots of people eating food was a really standard thing at home. I'm big into restaurants, to the point where it's becoming quite a bad habit.



Film

Summer of Soul (dir Questlove, 2021)

This is part concert film, part ode to black music. Questlove masterfully winds a narrative around a series of concerts that took place in Harlem in 1969. There's real energy to all of the performances, but one that particularly stood out was a young Stevie Wonder. He had real flair, and even at that age you could see that he was already something special. I was really moved by these musicians and totally immersed in their world, which I guess is the power of cinema.



Sod's law says Johnson will be gone by now

David Mitchell



At time of writing, I am bored with being told that Boris Johnson's government is on the brink of collapse. It's been talked about constantly for weeks. The "senior" Tory backbenchers, the thrusting new "red wall" backbenchers, the "former ministers", the "ex-chief whips" – I've lost count – all of them pissed off, not taking any more of this shit, saying he's got to resign, he's lost confidence, it's over, I never liked him, his wife's a bitch, etc.

They've all been doing their letters, or thinking about doing their letters, to the 1922 Committee. No one knows quite how many letters there are – maybe they haven't all been posted. Is it 30? It could be 40! It needs to be 54. David Davis even did the "In the name of God, go" bit in the Commons. Surely that's the cue? He must be feeling embarrassed now, like he's failed to get a Mexican wave going. Cromwell used that speech to usher in martial law, Leo Amery's quoting it got rid of Chamberlain within a couple of days, but Johnson just ignored it and "got on with the job" of slandering the leader of the opposition and singing disco hits to his new director of communications.

I've been nervous to mention the prime minister in these columns recently, so fervent have been the assurances of dozens of his former allies that he's about to go. I didn't want to embarrass the print media by exposing its lead times. He won't be prime minister by Sunday, so mentioning him will make the whole article irrelevant, I've been telling myself. But it's getting ridiculous. So I'm taking the risk and if he's out of office by the time you read this, it'll be the first ever case of regime change expedited by sod's law.

The latest person solemnly predicting Johnson's doom is a man called John Armitage, who is a major Tory donor, as well as, rather eccentrically, a minor Labour donor – seems like an expensive way of telling the Lib Dems you don't like them. He's very upset about things, saying he finds "the lack of honour inherent in modern politics incredibly distressing", but he's given more than £500,000 to the Conservative party since Johnson became prime minister, so it's hard to think what more he could have done.

Armitage's interview with the BBC is remarkable mainly for his uncanny vocal similarity to former cabinet minister Rory Stewart. It's quite weird. He could make good money as a Stewart impersonator if he hadn't already made £600m from managing a hedge fund.

When asked whether he felt the prime minister was "past the point of no return", Armitage said: "Well, personally, yes." And that means "prime minister past point of no return, says Tory donor" can be added to the litany of teasing.

The problem with this prolonged period of anticipation is that all the voices raised in protest against Johnson's government start to sound shrill, like Kermit the Frog endlessly introducing an act that never comes on. The prime minister has understood this from the moment the current scandal broke. He's let the evidence of all the various No 10 booze-ups accumulate, until the specifics get jumbled – the summer party, the assorted leaving dos, the cheese and wine, the Christmas one, the one the TV lady resigned for, the eve of the Duke of Edinburgh's funeral drinks, was it? I think there was a birthday cake at some point? But not the one in the photo – that was presented to him by a school.

He's done a bit of piecemeal apologising as he went along, but for ages the main message was: "We have to wait for Sue Gray's report so we can all find out what I've done. I'm as interested to hear as everyone else!" We waited for Sue to sort it out and produce a handy list, like a statement telling you exactly what items a fraudster has bought on your credit card, so we could organise our annoyance properly. But it never happened; before her report came out we'd already been told it wouldn't be a proper one at the insistence of the relentlessly disappointing Metropolitan police.

So the report is redacted and we're waiting for the police to investigate. What could that possibly involve other than reading Gray's report? Creeping round the cabinet room looking for remnants of party popper and carbon-dateable shards of Twiglet? No, they say they're going to send round an email questionnaire that "must be answered truthfully". That should do the trick. Some fines might be issued at some point. Perhaps the conclusions could be announced during the next World Cup.

We all know that the longer this goes on, the more likely the prime minister will get away with it. There are so many distractions that could save him. There might be a war in Ukraine; he suddenly suggested he might end the legal requirement to isolate with Covid; he did a mini-reshuffle two days after refreshing his core team and he could always do another; even consternation about NHS waiting lists currently helps him because he can make Sajid Javid do the talking.

The moaning Tories won't fundamentally mind this. If he survives, they'll stop saying he's rearranging deckchairs on the Titanic and start saying he's steadied the ship, refreshed by the sensation of a different cliché. They'll congratulate themselves for having intervened, brought Boris to heel and bagged up all his little turds. But what are the opposition supposed to do? They're still shouting about these parties, occasions of such hypocrisy, dishonesty and bad faith it beggars belief that they haven't destroyed the government.

More time passes and people get used to the parties. It's not as if politicians seemed honest before the pandemic. Those who didn't have to watch relatives die over Zoom will, if they don't forgive, sort of forget, get bored.

Another party photo emerged last week. You can feel the potency of the issue dissipating. It doesn't look that shocking. An open bottle of champagne, crisps on the desk and tinsel round a man's neck. If it's a party, it's a shit one. The Met announced that it will now review its previous decision not to investigate it. That sounds time consuming.

We waited for Sue Gray to produce a list, like a statement telling you what items a fraudster bought on your credit card

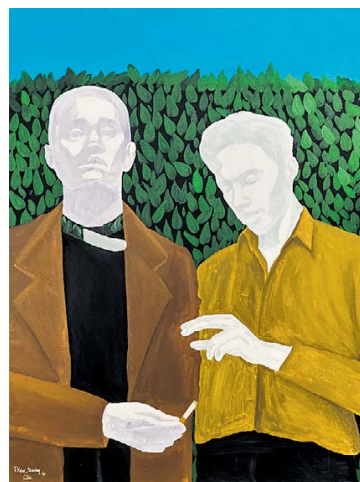


Illustration
by
David
Foldvari



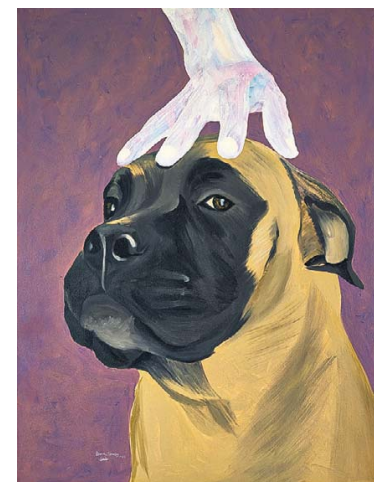
The grid

Nigerian artist Ekene Stanley Emecheta uses white paint to eliminate skin colour and thus remove the boundaries between people



In this series of vibrant oil paintings, Ekene Stanley Emecheta depicts figures drawn from fantasy, history and his own life, replacing their skin colour with a layer of white paint. "My paintings are based on the human aura," he says. "I paint over them with white because I think it gives it a soulful look and creates a sense of inward expression." In 2020, the Nigerian artist switched from hyperrealism to his current style in order to focus attention on the essence of the people in the paintings. "When I eliminate the skin colour, it removes the boundary that makes us limit our humanity and the ways we can imagine ourselves existing. I don't have a name for it yet – I would describe them as transparent white shadows."

Kathryn Bromwich



The Simone Lia cartoon



Q AND A

Maria Friedman

Singer, actor and director, 61

The musical theatre star on her new tribute show to Stephen Sondheim, her unconventional upbringing, and her happiest song

Maria Friedman is a singer, actor and director who knows how to get inside a song and make it her own – and ours – with emotional precision. An eight-time Olivier nominee (she has won the prize three times), she is known for her interpretations of Stephen Sondheim's songbook, and is about to celebrate him and the composers Marvin Hamlisch and Michel Legrand in *Legacy*, a show at the Menier Chocolate Factory in London. Friedman is married to the actor Adrian Der Gregorian and has two sons.

Tell me about the first time you met Stephen Sondheim...

I was in my early 20s and in a gala as a replacement for a singer who had flu. I had two days to learn Broadway Baby [from Sondheim's *Follies*]. The lyrics fitted me like a glove: it was about a girl with aspirations who wanted to land a great job and not live in a bedsit with no money. Everyone considered Broadway Baby Elaine Stritch's song [she was also on the bill that night]. The music started and a spotlight went on to the middle of the stage. I took a deep breath and was about to start my song when someone shouted: "Get off, we want Elaine!" I had tears in my eyes but dug really deep into those lyrics. Sondheim's work is extraordinary: when you trust it and live in it, it keeps you safe. The place went berserk. Sondheim was in the audience; at the party afterwards he asked: "Who was that girl?"

What was he like as a character?

He was the most curious person I've ever met. His intelligence was dazzling, but what I loved most was his capacity to laugh and to care



and to *listen*. Life is bittersweet and his music reflects that. He wrote about people's complexities and relished them. There was never any judgment about people being fractured. He was a kind, loyal man, but God, he could be very... direct.

I gather he was godfather to one of your boys?

He was godfather to my son Toby and mentor to my younger son, Alfie.

How do you interpret a song?

It's gradual. You have a smell, a feeling about your connection. You feel it coming closer and closer until it becomes part of your marrow and suddenly it belongs to you. Sondheim's genius was that he left space for every actor to bring their own life into play – he was open to new interpretations and would roar with laughter when you came up with something he had not thought of.

Tell me about your show at the Chocolate Factory, which will celebrate not only Sondheim but the American

composer Marvin Hamlisch and French composer Michel Legrand...

I worked with them both, and travelled the world with them. I sang at Marvin Hamlisch's memorial along with Aretha Franklin, Barbra Streisand and Liza Minnelli. Michel Legrand came to see me in one of my shows and actually played the piano, which was unbelievable. I sang at his memorial too.

So this is in memory of absent friends?

It's about legacy, celebrating three people I miss. Sondheim had this idea that everything had to stay fresh. And so during the pandemic I got a lot of recently graduated young people to send me tapes and auditioned them, and they're taking part. This was not out of sympathy but because they are amazing.

Your father, Leonard Friedman, a violinist with the Royal Philharmonic Orchestra, left the family when you were five. How did that influence your life?

Look at the men I've mentioned:

'Sondheim was a kind, loyal man, but God, he could be very... direct'

three Jewish older men... we don't need a psychiatrist to tell us about that [laughs]. I realised something about my dad recently. I hardly knew him but he got me up to the Isle of Mull for one of his festivals, and that was the show that ended up at the Donmar because Caro Newling, who is Sam Mendes's producing partner, was on a walking trip and came to see my little cabaret. I got my first Olivier award for that show. And that was because of my dad.

When you look back on your life, which has played the bigger part – luck or hard work?

The lack of formality in our family meant we were either going to drown or just scabble to stay afloat. I've spent months of my life under water with a little snorkel, *just* managing. But in terms of luck, I feel blessed that music has been part of my life.

Getting cancer in 2005 was obviously bad luck. How has that changed your perception of your life?

A lot of people say cancer has made them bolder but it made me more afraid. I gave up the industry and did concerts and jobs that were not going to take me away from putting my children to bed. I was 45. It was the right decision, yet part of me got lost. It's good now because I'm coming back.

Your sister is the leading West End producer Sonia Friedman. What do your other siblings do?

My brother is a solo violinist and was leader of the Royal Ballet... he's amazing. Sarah is a computer scientist and way, way cleverer than all of us. And wonderful Benjy was the director/producer of *Bake Off* and is now a documentary-maker.

How old are your sons, and does being a mother get easier as time goes by?

Toby is 27 and has a degree in inclusive performance. He works with an autistic child at Chickenshed [theatre company]. My other son, Alfie, is 19 and a brilliant actor and has just got a great part in Peter Kosminsky's new TV series *The Undeclared War* with Mark Rylance and Simon Pegg. As for being a mother... it does *not* get easier as time goes by!

What's the happiest song you sing?

The Way You Look Tonight [by Jerome Kern]. It's about capturing the moment when you know you'll love somebody for ever and will grow old with them. I used to sing that to my little grandma and know she was transported to when she was young dancing with her handsome husband. She was 96 and she was beautiful. I love that song. **Interview by Kate Kellaway**

Legacy is at the Menier Chocolate Factory, London SE1, 3-20 March

© NEIL LIBBERT



THE LOOK OF LOVE

On the eve of Valentine's Day, 10 acclaimed photographers, including Richard Billingham, Pieter Hugo, Viviane Sassen, Martin Parr and Arpita Shah, share their images of love – of all kinds – and tell us why they chose them. Interviews by Killian Fox and Jude Rogers

NEIL LIBBERT

The Dance, Manchester, 1958

Born in Salford, Neil Libbert is a photojournalist who has worked for the Observer and many other publications since the 1950s, specialising in street photography and the performing arts. In 1999 he won Nikon news photographer of the year and a World Press Photo award for his coverage of the bombings in the Admiral Duncan pub, Soho

I was 20 years old when I took this, living in digs in Manchester, a few years after finishing at art school, taking photographs for the *Manchester Guardian* and local papers. I can't remember being commissioned to do it, or where the club was – it's such a long time ago. I was single, but I certainly wasn't there for the dancing. I'd have just been there with my camera, to try to capture moments between people.

This picture doesn't reveal much about the people involved, and I

like that. Nobody can recognise themselves years later and be upset about it. But even though you can't see their faces, there's a tenderness in the image that everyone can understand. I read recently that Picasso said that inside every photographer is an artist trying to get out, which made me laugh. There's some truth in that. I think this photograph has a little feeling of a painting, with me trying to capture a spontaneous moment. It's a bit of a fantasy, really, and it helps that back then I always shot in black and white.

Can a photo be an expression of love? Yes, I think it can, especially in photos that aren't staged or set up, as they feel trivial – those aren't my scene. Even after all these years, I don't stop seeing little moments of connection or taking photographs of them. I can't stop it, actually. I love it. Taking a photo is still such a form of pleasure. JR

Continued overleaf ➤➤➤

SOPHIE GREEN

Toni & Jamie, 2020

Born in 1991 and based in London, Sophie Green is a documentary photographer who celebrates British culture and its idiosyncrasies, with a particular focus on under-represented communities

When lockdown relaxed in summer 2020, huge crowds of people from all classes, races and religions headed to the beach. I started going to UK seaside towns to take portraits, and I met Toni and Jamie outside the arcades at New Brighton beach in Merseyside. I've always found arcades exciting social spaces, with mad interiors and machines ramped up to full volume... there's huge energy. There was something quite intense about Toni and Jamie's faces, their eyes. I immediately wanted to make their picture.

They were really up for being photographed. I love Jamie's protective position, wrapping his arms around Toni. It's a very sweet gesture. I'm not sure how long they've been dating, but there's something quite romantic and innocent about their body language. I always think of young love as so innocent. We imagine we'll be with that person for ever, but in most cases the relationship will fail. There are so many challenges to overcome in any kind of relationship, but particularly when you're young and there's so much evolving and learning to do.

A lot of my work follows different subcultures and communities drawn together by a way of life or shared identity, and I'm always looking for positive stories. **KF**



© SOPHIE GREEN

PIETER HUGO

Andre Hugo, Nature's Valley, South Africa, 2020

An internationally renowned photographer specialising in portraiture, Pieter Hugo made his name with his 2008 photobook The Hyena and Other Men, and has since been shortlisted for the Deutsche Börse Photography prize and the Prix Pictet. Born in Johannesburg, he lives in Cape Town with his family

There's something inherent in love that it comes at such a great cost. Love keeps you awake at night. It comes with loneliness and discouragement. With kids, it's a different kind of love from what I've experienced before. I guess it's a more unconditional love, and with that comes a whole bunch of things that you have to accept. The nature of this thing that you love is changing, becoming sentient, evolving. And even when you desperately love someone, you also have to be able to give them space, give them distance, let them grow by themselves. You can't smother them.

This is my son after he'd had an accident during lockdown in South Africa. He was six. We had a strict, long lockdown, then we were on the red list for a very long time, so I couldn't travel for work. Financially, it was unbearable, but I got to spend so much time with my kids that I wouldn't normally have had. I started taking photos of my family and spoke to them about it. It became a collaborative thing.

We are lucky to have a house in the countryside, so we spent a lot of time in nature and in the ocean, letting the kids roam free. You can see another scar in the photo: that's from a chafe from my son's wetsuit. There's also something allegorical about the photo, to me: we're all scarred. And love hurts! It's a cliché, but it's true. **JR**

DONAVON SMALLWOOD

Untitled #8, from the series Languor, 2020

Born in 1994, Donavon Smallwood grew up in Harlem, not far from Central Park. A self-taught photographer, last year he published his first monograph, Languor, and won the Aperture portfolio prize and the Daylight photo award

This was taken in Central Park in summer 2020. I was mostly at home alone that year because of the pandemic. Being with yourself instead of with a partner, everything sticks out as an image of love, of what you don't have. I was walking through a part of the park you're not supposed to go through and I saw a bunch of spider's webs, including this one. I was like, of course I see a heart – it just keeps coming up!

I spent 30 minutes trying to get photographs of it – I had to wait for the light to shine through at a specific angle so that you could see the whole web. The wonkiness of the heart was really interesting. People always ask, did you Photoshop that? No, that's literally how it was. The fragility of it said something to me about the fragility of love. And a web is a luring device to capture prey. There's so much meaning there.

Ideas of love come up a lot in my work, but it might not always be obvious. Recently I've been taking portraits of people I've just met, and I found those experiences to be really intimate and even loving, even if they only last 10 minutes. When people are wary about being photographed and then become at ease with it, it reminds me of the transition from winter to summer and the idea of rosebuds growing from underneath the snow. Everything looks like it's dead, but underground everything is working hard. **KF**



DONAVON SMALLWOOD

**'YOU
DESPERATELY
LOVE THEM
BUT YOU
HAVE TO LET
THEM GROW'**





NIALL McDIARMID
Soho, London, November 2018

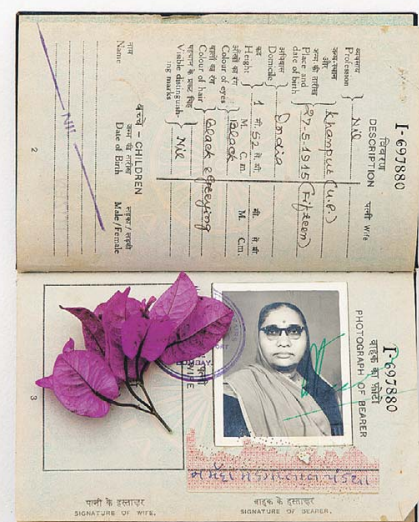
A Scottish photographer based in London, Niall McDiarmid has spent much of his career roving around Britain documenting its people and landscapes. His books include *Crossing Paths*, *Town to Town* and, most recently, *Breakfast*

This shot, from a series I'm working on called *Nightfalls*, was taken in the early evening, about half past four, just off Old Compton Street in Soho. I don't know anything about the couple but I'm guessing, from what he's wearing, that the two of them work in restaurants. I get feelings of melancholy and a certain sense of desperation from them. The restaurant trade is hard, and they may be far from home. He's feeling a bit down and she's moving in to him and saying it'll be OK, I'm there for you, we can get through this. The city is big, the night ahead will be tough, but we can do this together.

There's love in this picture. There's also the fairly surreal element of the dodo looking on, or maybe giving a bit of encouragement. Though perhaps it's not the best creature to have rooting for you. Don't end up like the dodo! Get together and reproduce, or we'll all be gone!

I wouldn't necessarily say I'm a street photographer, but street photography has a rich tradition of trying to capture aspects of love. The idea of showing affection has always been part of the genre. Who could resist a picture of people kissing on the street? It provides an element of hope, and if done in the right way, it's engaging, people are drawn to it. You do have to be a bit sensitive, because people are being intimate and hopefully you're not capturing something illicit or wrong, but I think love is an important thing to capture, in any kind of photography. **KF**

© ARPITA SHAH



Continued overleaf >>>

PAUL GRAHAM / COURTESY THE ARTIST AND MACK



ARPITA SHAH
Canal Road, from the series Nalini, 2017

An artist based in Eastbourne, Arpita Shah has lived in India, Ireland, Saudi Arabia and Scotland and her work explores the intersections of identity and heritage. Her practice involves photography, film and found objects

This is from a long-term project of mine called *Nalini*, the name of my grandmother, which means “lotus flower” in Sanskrit. It looks around my maternal lineage, at our stories of migration, love and loss. This passport belonged to my great-grandmother, Narmada, who ran a dairy farm in Nairobi in the 1920s and 30s before returning to India in the 40s, which took 27 days by sea.

In 2017, I travelled to Kenya with my mum, as a way to connect with my family’s past. Growing up, I’d heard so many stories about it from my grandmother: it was like a family myth. I knew that Narmada

was a very resilient, petite woman, 5ft tall with 14 children, hands-on with farming and running the business. But when we got to Nairobi, Canal Road, where my family’s home had been, no longer existed: the road names changed after Kenya gained independence.

I tried to find old maps, then, by luck, my mum chatted to a shop owner who knew someone who knew someone... and we were taken to the exact spot where it used to be. That’s where I picked the pink flower. When my grandmother used to talk about her childhood, she talked about the vivid, pink flowers that grew there.

Flowers are a sacred offering in Hinduism, which is the cultural background of my family, so by collecting objects and making still lifes, I’m making shrine-like images imbued with stories that bring us together in love. **JR**

**‘FLOWERS
ARE A
SACRED
OFFERING
IN
HINDUISM’**

**PAUL
GRAHAM**
Senami, Shambhala, New Zealand, 2012

*Paul Graham is an English fine-art and documentary photographer living in New York. He was awarded the Deutsche Börse photography prize in 2009 and in 2011 the Paris Photo prize for the most significant photobook of the past 15 years with *A Shimmer of Possibility**

The woman in the photograph is Senami, my partner of 18 years. It was taken in a very basic room during a trip around New Zealand’s South Island in 2012. We were staying in a travel hostel called Shambhala, a lovely place on the northern coast. I always wake up early; Senami... doesn’t.

We are very different, Senami and I, but have found a way to make it work, and we have a lovely son together now. As Harold Brodkey put it: “People are somewhat gorgeous collections of chemical fires, aren’t they?”

I chose this photograph because I like the simplicity of it. You don’t need adornment and embellishments to express love, despite what Hallmark says. When you take images of others, it is vital to take that Buddhist approach of projecting love towards everyone, no matter who, no matter where. **KF**

VIVIANE SASSEN

True Love, from the series
Venus & Mercury, 2020

Viviane Sassen is a Dutch photographer based in Amsterdam whose work straddles fashion and fine art, using human bodies to often surreal effect. She won the Prix de Rome in 2007 and in 2013 exhibited at the Venice Biennale

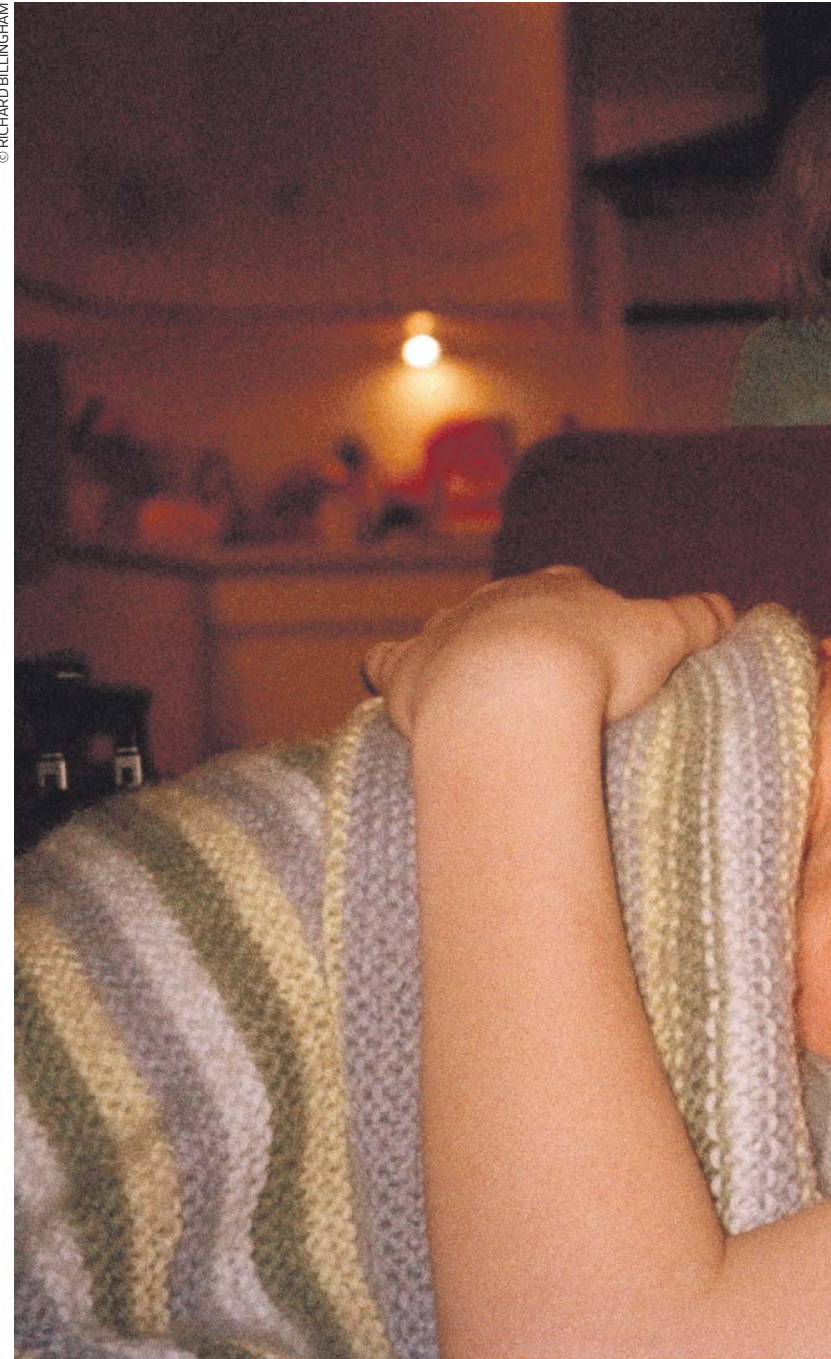
I love how this work symbolises the ever-lasting longing to fully merge with another; how two become one. It's a romantic myth that somehow kept lingering in my subconscious ever since I was a young girl. My heart yearned for such a collision of two bodies and souls; to truly melt together with one's lover. To never be alone. Now I'm older and wiser

and know there's no such thing, at least nothing definite. Maybe in alchemy, art and death there might be answers and solutions, but not in our daily lives.

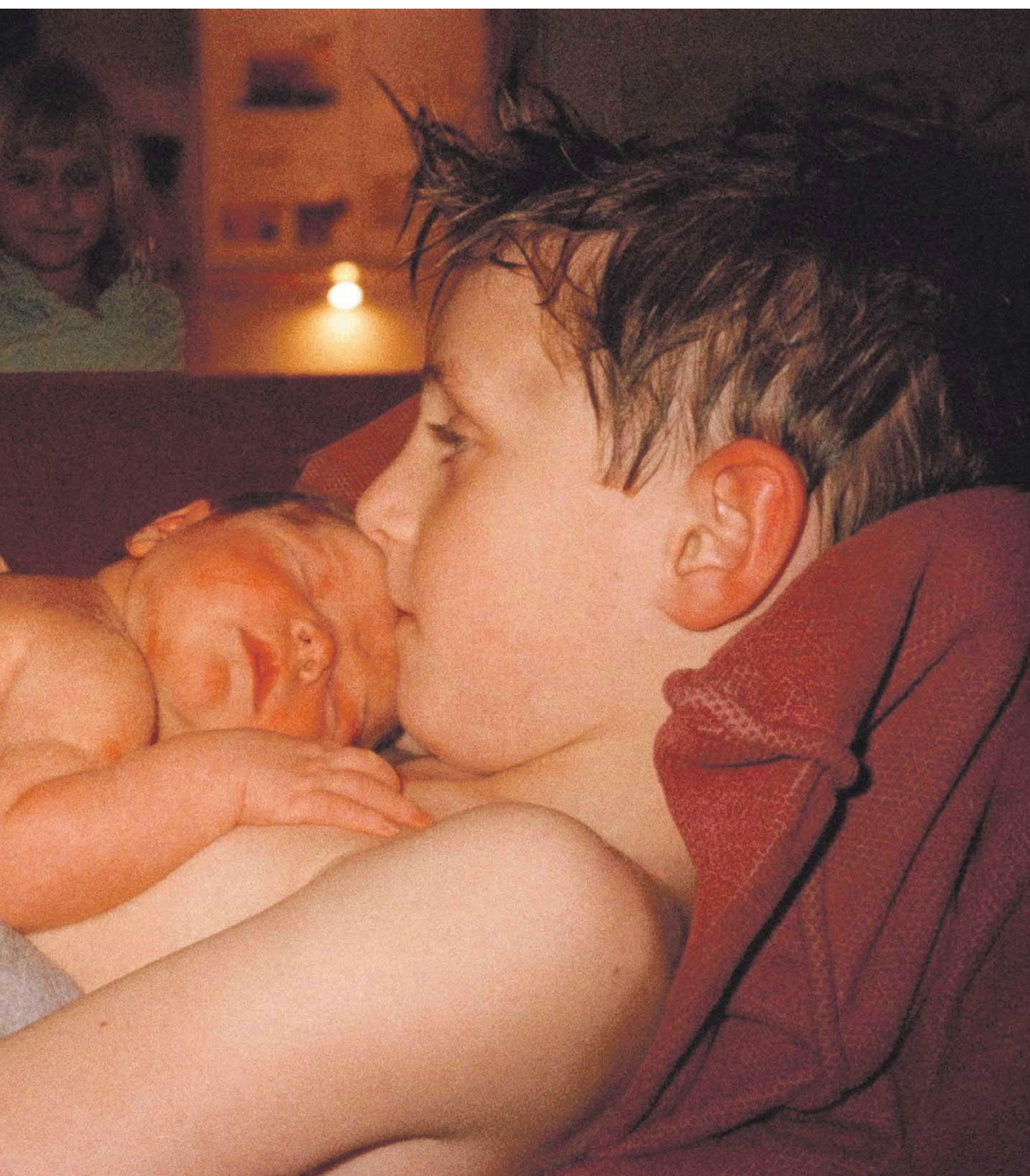
This image shows a man and woman in stone, sharing body parts – it reminds me of Pompeii, lovers who died in each other's arms. Classical sculptures that slowly crumble in time, erosion of their bodies, symbols of decay. But where their bodies meet, there's an eruption of colour, as if to say: we're alive, fluid, we're dancing. I like to think of this as two people making love, an orgasm frozen in time and space, and hope for them they'll enjoy it for ever.



© RICHARD BILLINGHAM



**'IT'S THAT
BLISS
YOU GET
WITH A
NEWBORN
IN THE
HOUSE'**



RICHARD BILLINGHAM

Walter holding newborn Bruno, 2014

*Born in Birmingham, Richard Billingham is best known for his award-winning photobook **Ray's a Laugh** (1996) and the 2018 film **Ray & Liz**, both documenting the chaotic lives of his parents in the **Black Country**. He lives in Wales with his family and is professor of photography at Gloucestershire and Middlesex universities*

This photograph was taken seven years ago. My wife had our third child, and when the baby came back with the other two kids from the hospital, I wanted to make a photograph that captured the positive energy you get when you bring a newborn into the house. I knew from having the other two that the energy is there for the first few days, and then it dissipates. Everyone's happy and blissful, but it doesn't last. It's like a honeymoon period. You can never get back to it.

In the photograph, Walter would be eight, Ramona six or thereabouts, and the baby is probably just a day old. It still has blood on it. It wouldn't have had a bath. Whereas the older two have had showers and it looks like they're ready for bed. Walter's got a bare chest and he's got the baby on it skin-to-skin. I was trying to make a photograph that captured the three of them together for the first time. Since then, screens have

come in – phones and iPads. That picture was taken just before we had any screens in the house apart from a TV. Now [the three kids] are more atomised.

I've got five brothers, but, except for one of them, I haven't seen them for many years. So I don't recognise the sibling dynamic here. I guess a lot of the photographs I've done in the past, with my family in them, haven't been as positive.

Does love come up a lot in my work? Empathy, maybe. And even when I photograph in quite grim surroundings, I'm looking for composition, beauty and harmony within that.

When I took all those photographs of my parents many years ago, the camera brought us together more. If I hadn't had the camera, I wouldn't have gone around to see them as much and taken all those pictures. A camera enables you to get closer.

There can be an expression of love in the taking of the photograph. In this photo, it's in the arrangement, the way I've positioned the camera, the way I've got the three kids together within the frame, the way I've positioned myself in relation to them. I've got down on to their level, I'm not standing up with a phone looking down on them. It's like you're in their world with them, and I like that. **KF**

MARTIN PARR

INDIA. Delhi. A Valentine's day love cake, 2009

*A chronicler of modern, everyday life in Britain and abroad for the past 50 years, Bristol-based Martin Parr is internationally renowned for his anarchic and brightly coloured photojournalism exploring subjects such as class and tourism. His major projects include **The Last Resort** and **Common Sense***

I've been to India two or three times and often been there in February. During the run-up to Valentine's Day, I discovered they make a lot of cakes. I wasn't expecting to find this surfeit of them, but I couldn't resist photographing them. They were bright, colourful and kitsch: everything I like about a good image, and a good cake.

So over the years, I've made a point of photographing them with

my closeup lens and lens flash. This one was in Delhi – a lot of them were in Delhi. I'd make it my business to go round some of the bakers and get some shots on the 13th: I'd have to get permission, then pull the cake from behind the counter, so it was a bit of a faff, but most shopkeepers were good. We'd have a little chat in English, but the bakers didn't tell me why they made them. Supply and demand, I suppose... as simple as that.

I don't know why we don't see more cakes like this made in the UK, because I'm sure they'd sell. I send a Valentine's card every year – I'm very happily married – but I've never bought a cake, because I haven't found one. I could make one myself, yes, but sadly I'm not the cake-making type. **JR**

MARTIN PARR / MAGNUM PHOTOS



The French actor Noémie Merlant is in demand these days – especially since 2019, when Céline Sciamma's acclaimed *Portrait of a Lady on Fire* massively boosted her international profile. When I talk to her on Zoom, she's rushing between two films, on her mobile in a car travelling from one shoot in Brest in northern France to another in the Pyrenees.

Despite her busy schedule, and the distraction of having just lost her bank card, Merlant is focused enough to talk with enthusiastic intensity (and no, she's not driving the car) about Jacques Audiard's *Paris, 13th District*, which is released in the UK next month. The film is something of a departure for the 69-year-old director, who is often associated with crime dramas (*A Prophet*, *The Beat That My Heart Skipped*). It's about young people in a multiracial Paris, and the 21st-century digital economy of passion: dating apps, instant hookups and webcam sex. And it notably adopts a female perspective; it's co-written, in fact, with Sciamma, and the writer-director Léa Mysius.

Merlant sees no contradiction between the film and its director's age or gender. "Jacques observes – he's curious, he talks to people, he has real empathy, so he's completely able to get it right about young people, about women. The film is spot on about today's codes of lovemaking."

Her character is Nora, a Sorbonne student who finds herself out of sync with the big city. Merlant has described Nora as "someone who's unconnected, in a world that's moving too fast". She adds: "She's not connected to herself either, maybe because women have trouble connecting. We've been taught to see ourselves through other people's desire, to respond to their desires before thinking about our own."

Nora gets mistaken for, then develops a fascination with, an online sex worker, a cam girl, played by the rock musician Jehnny Beth, of post-punk band Savages. The two women's virtual relationship, Merlant says, is as real as the other more immediate liaisons depicted in the film – "more real, even, and more erotic, even though it's never physical". Although she didn't research the cam sex phenomenon, Merlant

says, "I've fallen in love with people on screens before I've ever met them, so I can understand it."

The sexual directness of Audiard's film is a far cry from the stately, simmering tensions of the 18th-century drama *Portrait of a Lady on Fire*, in which Merlant plays an artist falling in love with the woman she is commissioned to paint. That film is important, Merlant says, because it's about all the female painters whose stories have been erased from history, and because it depicts an equal relationship between artist and model. "We talk about muses, but it's usually a woman inspiring a male painter or director, and it always goes in one direction. This film shows a creative act that's shared, that goes both ways. It's about two people taking the time to look at each other."

Born in Paris, Merlant grew up in Nantes, where both her parents were estate agents. At 16 she was scouted as a model – the beginning of a successful career that worked for her up to a point: "It made me more confident, it allowed me to travel, but it also left me feeling dispossessed of my own body – I always felt as if it belonged to other people."

Then, when she was 18, her father read about the Parisian drama school Cours Florent, and

encouraged her to study there. "It was a revelation. Suddenly I felt a lot more alive – everything was possible." But the transition to cinema wasn't easy. "People see you as an object, a model who wants to get into the movies: 'Hey you, model – know your place.'"

Nonetheless, Merlant, now 33, made her screen debut in 2011, and for a long time tended to be cast much younger than her age. Throughout her 20s, she played adolescents in crisis. Her filmography covers quite a range: costume drama; period farce; interactive films with her former partner, director Simon Bouisson; and 2020's all-out bizarre *Jumbo*, playing a young woman gripped by erotic passion for a 25ft-high fairground ride.

Last year, Merlant drew criticism when she played a transgender man in the French film *A Good Man*. Several trans people working with its director, Marie-Castille Mention-Schaar, encouraged her to take the role, while Céline Sciamma advised her against it. Merlant says

she now understands the issues better than she did. "The film isn't in any way voyeuristic, it's very positive – but I can see how a cis viewer could look at a trans man, see a woman playing him, and see it as just a disguise, as spectacle."

In Cannes last year, Merlant premiered her first feature as director, *Mi iubita, mon Amour*, a Romanian-French love story inspired by her meeting Gimi Covaci, a young Romany man, who co-wrote and co-stars. Initially financed by Merlant herself, the film has a certain gauche breathlessness, but is manifestly sincere about her commitment to the Roma community, which she came to know through working in Paris with the charity Romeurope.

Merlant is planning further features, including a female-

'We've been taught to see ourselves through other people's desire'

Dashing between film shoots, Portrait of a Lady on Fire star Noémie Merlant talks to Jonathan Romney about her role in Jacques Audiard's new dating drama, making a documentary about her own family, and the Hollywood actor who inspires her



ABOVE LEFT
Noémie Merlant
with Adèle Haenel
in *Portrait of a
Lady on Fire*. AP

ABOVE RIGHT
With Lucie Zhang
and Makita
Samba in Jacques
Audiard's *Paris,
13th District*.
Shanna Besson

MAIN IMAGE
Noémie Merlant
photographed by
Julien Mignot.
Contour by Getty



focused thriller which she hopes to direct this summer. She is also about to start editing a documentary about her own family: both her sister and her father are disabled, the latter following an injury, and her mother is their carer. "It was something I wanted to share, not just because they're my family – it's the harmony between them that I really wanted to communicate."

Which actors inspire her? She doesn't hesitate: "Cate Blanchett – she's a key reference for me. I like to rewatch favourite scenes of hers, sometimes right before I shoot a scene myself – not to copy her, just because it gives me energy." In fact, Merlant has just acted in English with Blanchett, in an international production called *TÁR*, which she's not allowed to talk about yet. But working with Blanchett was "mind-blowing... and of course I didn't tell her what I've just told you!" she laughs.

Merlant's latest film, *One Year, One Night*, about the Paris Bataclan attack, premieres in Berlin tomorrow. She admits she was nervous about taking it on: "I wasn't sure if we were ready to hear that story yet. But I always believe in talking about things, telling a story rather than keeping it under wraps." The film touched a nerve with her, she says, because only two days before the events of

November 2015, she and a group of friends had been sitting outside the Carillon, the cafe where one of the attacks took place. What's more, it was just as she was about to start work in *Heaven Can Wait*, a film in which she plays a teenager recruited by Islamic State.

Her performance in *One Year, One Night* promises to be characteristically supercharged. Its director, Isaki Lacuesta, tells me: "She's the best actor I've ever worked with – she has a level of control I've never seen." The intensity of some of Merlant's work may blind one to her range: Jacques Audiard, who got her to watch Woody Allen's *Annie Hall* before shooting *Paris, 13th District*, says: "She's a fantastic comic performer."

There's no mistaking her seriousness, though, when she talks about her ethos as an actor. "For me, cinema is about showing the world to itself. But once you realise that films mostly show only one aspect of things, that a whole range of experience isn't represented, that's a huge problem. Then it becomes political."

So now that success has given her greater control over her career, what makes her choose a particular film?

"Lots of things. I like it if it's engagé – committed – but it doesn't have to be political; it can be committed to a certain aesthetic, a different way of seeing things. As long as it takes me somewhere else. As long as there's the chance to take risks."

Paris, 13th District is released in cinemas and on Curzon Home Cinema on 18 March, with previews in selected cinemas tomorrow



REBEL WITH A SOFT SPOT FOR A CHARMING BASTARD

*The famously dogged political reporter Michael Crick has quit TV, but shows no signs of slowing down. He's just written a rollicking biography of Nigel Farage – to add to his lives of Jeffrey Archer and Alex Ferguson – and, surprisingly, has joined the Daily Mail's new project, Mail+. He talks to **Tim Adams***



It feels like an inversion of the natural order of things to be on Michael Crick's doorstep. In almost 40 years as a political reporter Crick has made the kerbside ambush of his subjects, outsize furry microphone to hand, something of a personal art form. During his long stints as political editor of BBC's *Newsnight* and as political correspondent at *Channel 4 News* it was said that there was no more alarming sentence for a government minister than "Michael Crick is waiting for you outside". For a select few – Jeffrey Archer, Michael Heseltine, Michael Howard – those words have only been eclipsed for anxiety by "Michael Crick is writing your biography".

Crick's house is a friendly double-fronted Edwardian terrace just off Clapham Common, south London. He bought it with his mother, Pat, 31 years ago, moved in with her for a while when his first marriage ended and since her death in 2010 has lived here with his partner, Lucy Hetherington (daughter of the former *Guardian* editor Alastair), and their daughter, who is now 15. He greets me grinning and a bit stir-crazy from 10 days of asymptomatic Covid quarantine, the itinerant gumshoe confined to quarters. We sit at opposite ends of a sofa in the bay window of a book-crammed through room. Crick, a boyish 63, is an obsessive collector not just of uncomfortable facts, but of much else besides. He has "just about" (said through gritted teeth) every Manchester United match day programme since the war. He also hoards political toby jugs. A lineup of the latter on his mantelpiece includes, prominently, the subject of his latest book, Nigel Farage, gurning in a spivvy suit and a gangster's fedora.

He had been thinking of writing a book on Farage for seven or eight years before he got down to it over lockdown. The first bit of digging he did back then was into the details of a letter a teacher once sent to the head of Farage's school, Dulwich College, when Farage was proposed as a prefect, complaining of the future Ukip leader's "publicly professed racist and neo-fascist views". In

the course of 300 interviews with Farage's friends and enemies since then, Crick has pieced together the definitive portrait of a character he describes as "the most significant [British] politician of the century so far..." If that billing sounds, to liberal ears, like a deliberate provocation, Crick makes a powerful case in the nearly 600 pages of *One Party After Another*. Farage emerges from Crick's book both as the ultimate chancer – cheating death and political all-comers and wives and Eurocrats – and the instinctive disruptor of our political times, singlehandedly shifting both the focus and manner of debate.

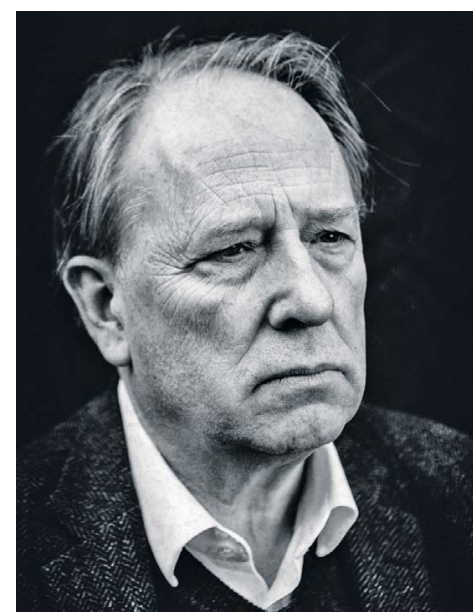
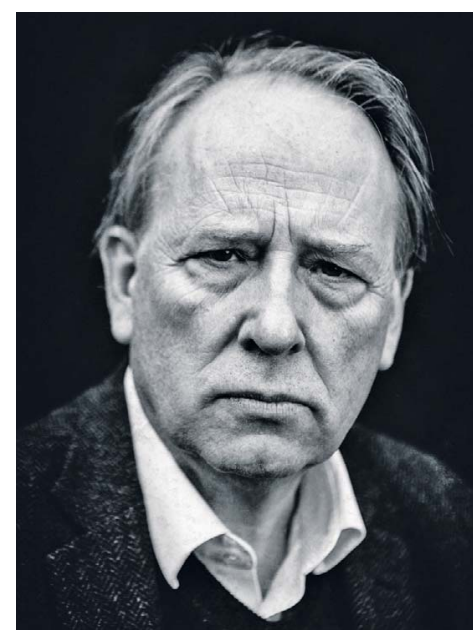
Some of Crick's motivation is always setting the record straight, like a frustrated schoolmaster. "Farage has done his own memoirs twice, a lot of which needed correcting," he says. And then, of course, he knows a story when he sees one. "He was always guaranteed box office for a news reporter. You would ask five questions, you'd get five great answers." This was in contrast to some of Crick's more tongue-tied political subjects over the years, who have rarely been moved to speak even when our intrepid reporter has been chasing them along the pavement. (There are YouTube compilations of Crick's best gotcha moments. His own favourites, in no particular order, include the moment he trapped Tony Blair in a lift; the time MEP Godfrey Bloom bashed him over the head with a copy of the Ukip manifesto after Crick pointed out it contained no black faces; and his delicious line to the notably taciturn Iain Duncan Smith: "Aren't you are taking this 'quiet man' thing a bit far?")

By contrast, Farage has always been happy to answer what Crick has thrown at him; he sees him as a consummate communicator. "Some, like Heseltine, are great on the platform, but hopeless with people. Farage can do both," he says. The early reviews of the book have fallen over themselves to praise Crick's tireless information gathering, his peerless grasp of telling detail, while expressing frustration at his refusal to pass sentence on his subject. "Quite how far-reaching Farage's legacy will be – how damaging or beneficial, or a combination thereof – it's far too soon to judge," Crick writes. "It is too limp of the author not to come to his own conclusion," Andrew Rawnsley suggested in this paper.

Crick rejects the argument that a reporter can ever be too even-handed. Given the weight of evidence, though, is there not a clear case that Farage's "breaking point" concentration on immigration is destructive and dangerous?

"Yes, of course," he says. Before continuing: "I don't think Farage is a racist, though there is plenty of evidence that he was a both a racist and an antisemite in his teenage years. And he does, I think, like [his hero] Enoch Powell, pander at times to racists." On the other hand,

Continued on page 21 >>>



Portraits by
Antonio Olmos

HAYWARD GALLERY

Louise
Bourgeois

The Woven Child

9 FEB – 15 MAY 2022



★★★★
Time Out

★★★★
Evening Standard

★★★★
The Times

SOUTHBANK CENTRE

MEMBERS GO FREE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Installation view of Louise Bourgeois: The Woven Child at Hayward Gallery, 2022. © The Easton Foundation/DACS, London and VAGA at Artists Rights Society (ARS), New York. Photo: Mark Blower/© The Hayward Gallery

»» Continued from page 19

he says (there is always another hand), “the issue of cross-Channel migrants, say, is a legitimate issue and for a long time nobody else was mentioning it”. And then: “One good effect of Ukip is that it actually took support away and eventually won the battle with the BNP.”

Though he catalogues every dispiriting tactic in Farage’s power-hungry manipulation of populist sentiment, there seems to be a lot he also admires.

“I admire his persistence and his energy,” he says. “I don’t admire his pandering to racism, I don’t admire his ruthlessness. He was Stalinist in the way he ran Ukip. But clearly he does have a charm. I’ve had some good laughs with him.”

The thread through Crick’s biographies, which began with his meticulous and sometimes gleeful dismantling of the many lies of Archer, is this fascination with extreme contradiction in certain personalities.

“I write about charming monsters,” he says. “I think two-thirds of really successful high-achievers are charming monsters. Alex Ferguson [the highly reluctant subject of another Crick book] is a perfect example. When he is charming, he’s a delight, totally thoughtful and considerate. And yet he can be an absolute bastard, utterly ruthless, cut off people who were his friends, exactly as Farage has done. That combination has taken many people to power. I’ve no doubt even Hitler, Stalin and Saddam Hussein had certain charms.”

Does he think writers are drawn to explain the attractions of human behaviour they fear or lack in themselves?

“I suppose so,” he says. “Are there aspects of me that are like some of these people? Well, in very small ways. I can certainly be very difficult at times.” He hoots with one of his frequent, likable self-deprecatory laughs. “I’m not sure many people would identify any charm.”

Another part of the attraction of Farage as a subject, I think, is that it gave him a chance to say “I told you so”. Like anyone with a background outside the south-east of England – Crick did much of his growing up in Manchester – the Brexit referendum result came as little surprise to him.

“About three weeks beforehand, I was telling people that Brexit was going to win,” he says. “But I don’t think many of my colleagues at *Channel 4 News* – or at the BBC – believed it, because they mainly mixed in liberal circles and they didn’t want to know that there were vast numbers of people out there who had serious misgivings about immigration and about Europe.”

That kind of wishful myopia, he suggests, is one of the reasons he recently decided to end his 10-year stint at Channel 4 and take up a role at the *Daily Mail*’s “in



The Crick ambush, from top left: with Nigel Farage, 2018; meeting resistance from Ukip MEP Godfrey Bloom, 2013; with Jeremy Corbyn, 2016. PA, Channel 4, Alamy

depth” Mail+ project, contributing a characteristically entertaining and informed weekly online video report, as well as a Friday column.

“I ended up having arguments [at Channel 4],” he says. “Under the then editor [Ben de Pear], I felt the programme was on an anti-government, anti-Brexit crusade. It made it very difficult to do your job. And to me it was wrong. I was brought up in the tradition of David Nicholas, who was editor of ITN when I first joined 40 years ago, and who just turned 91. He used to say, ‘If we get an interview with God, then the first thing the newsdesk has got to do is get on to the devil’s office and give him the right to reply.’”

It seems perverse to respond to that perceived partisanship to take up a job at the *Mail*, the news organisation that arguably has done most to polarise debate before and since the EU referendum. Was one of the attractions giving two fingers to the “liberal establishment”?

“No,” he says. “The attraction was it [Mail+] was a new venture. And they came along and offered me this great job.”

Good money?

“Yes and for two and a half days a week. It’s bloody hard work. For the first time in a long time I don’t have a producer, so I do all the films on my own, but I have a lot of fun and total freedom.” The flexibility also allowed him to devote more time to his book and to indulge his anorak’s passion for constitutional

politics by helping to set up an academic unit at Manchester University, which will monitor the selection process of MPs.

Crick has been a political animal for as long as he can remember. His parents, both teachers, met when they were both officers at the socialist club at Cambridge University. His father gave up that cause, but his mother, who collected miners’ badges in old age, remained committed. “She died before Corbyn came to prominence, but she would have been a big Corbyn supporter,” Crick says. “Whereas my father’s politics are now much more like mine, more centrist and a bit cynical.” Crick describes Boris Johnson as “easily the worst prime minister in 100 years”. But he also tends to agree with his old man “that if you think the Johnson government is incompetent, then a

“Channel 4 News was on an anti-government, anti-Brexit crusade. It made it very difficult to do your job

Jeremy Corbyn government would have been 10 times worse”. Crick’s first book, on Militant tendency, remains the seminal account of how a fringe political force can manoeuvre itself into power. His plan was always to go into politics, but when he was offered a clear run at the safe Labour seat of Bootle in 1990, he declined, acknowledging “it was more fun to be a journalist”.

A scholarship boy at Manchester grammar school, Crick made several of his political friendships at Oxford, where he was president of the union and editor of the student newspaper. As a journalist, however, he has tried to maintain a scrupulous distance from politicians.

“I’ve had a handful of friends who are politicians – I used to go to football matches with Chris Grayling – but the number who’ve been here [to Clapham] in 30 years is probably about three. I’m a bit like Farage in that respect; I regard myself as a sort of anti-establishment person and yet I want to be inside it in a way. I’d never join a gentlemen’s club, but I’m not averse to going to them. I do the old boys’ column for the school magazine.” He gives another of his frequent hoots of self-mockery. “There is,” he insists, “a long tradition of establishment revolutionaries.”

Some of the most fascinating material in the new book is Crick’s account of Farage’s formative relationship with his parents: the alcoholic stockbroker father and the mother who was a very enthusiastic nude model for the Women’s Institute in Surrey. If you were to seek similar insights into Crick you would no doubt want to dwell on the two sticking points of his childhood: his inevitable marginalisation within the family after the arrival of triplet sisters and the fact that his parents split up when he was 18. “I carried on living with my father in the holidays; my three sisters went to live with my mother,” he says. His father was “very much more academic” than him and a rugby man rather than a football fan. Part of Crick’s rebellious streak saw him follow his beloved Manchester United, home and away from about the age of 12, hitchhiking alone or on the train; he once tried to have his name changed to George Crick in honour of his hero, George Best. When Rupert Murdoch’s BSkyB tried to take over the club in 1999, he took months off from *Newsnight* to work on a (successful) rearguard action.

There was in his early journalism a powerful sense of moral outrage about him. He was, by the accounts of contemporaries, a natural in the role of the martyred messiah in a school mystery play. I remember covering Jeffrey Archer’s perjury trial for the *Observer*. However early I arrived in court, Crick, his pencils metaphorically sharpened, would already be in place. You wouldn’t say he has lost his edge since then, but perhaps become more alive to cases for the defence.

I remind him of something he said to the *Telegraph* in 2007 not long after his marriage ended following his admission of an affair. The interviewer wondered if those events made him feel more sympathetic towards Archer? “Yes, I suppose so,” Crick answered at the time. “Indeed, to people in general. Ten years ago, I would have been horrified by the idea that I would have had an affair and I wouldn’t have been very understanding with myself. I am a lot more understanding of people when that happens.” Reading his current book, I sense that empathic impulse has advanced with age?

“Well,” he says, “yes. Life is certainly complicated. And Farage is a case where his life has been very complicated. As with the prime minister, his affairs are part of the political story.” (Or as one quoted aide to Farage puts it, less delicately in the book: “He’d shag anything that let him.”)

If Crick remains fascinated by recklessness, he also knows that stories never end when the cameras retreat. I’m not surprised to discover he sees all the subjects of his books as lifelong projects. He religiously keeps up with Archer’s novels, for example. When he saw Archer, a man he did more than anyone to incriminate and ultimately incarcerate, recently at a book launch, he couldn’t resist sidling up to say hello. He has long coveted a plan to make a radio documentary about the novelist and his conman father (and Archer’s “unknown” half-sister, a baroness who was married to an American presidential candidate). What did he say?

“Well,” Crick recalls, laughing, “I said, ‘I know you and I’ve had our differences, but can I take you out to lunch?’” Archer didn’t say no outright, so Crick believes it will happen.

I sense he half-fears, half-relishes the idea that he might find himself in a similar kind of long-term dance with Farage. “I was,” he says, “a bit sad that I had to finish the book in the end.” He felt there were still things to discover, not least perhaps a little more about Farage’s curious relationship with Julian Assange, which Crick examines without ever fathoming. He has no doubt that there will be dramatic future chapters in Farage’s career (he points to a poll he discovered that suggested 54% of Tory party members would favour him as their next leader). That’s the other thing about these charming monsters, however much you expose them to the light – and no one works harder at that illumination than Crick – they don’t simply disappear. They invariably come back for more.

One Party After Another: The Disruptive Life of Nigel Farage by Michael Crick is published by Simon & Schuster (£25). To order a copy for £21.75 go to guardianbookshop.com or call 020-3176 3837

Science Tech

*Ideas, analysis,
gadgets and
beyond*

More babies are born by caesarean section than ever, causing alarm at the WHO. But some believe the procedure should always be offered. So what are the risks and benefits, asks *Ida Emilie Steinmark*

C-sections and the

When Elizabeth Chloe Romanis first considered the ethics of chosen caesarean sections, she was listening to a radio programme her husband had sent her. The programme was about how some NHS trusts refused to give medically unnecessary C-sections to people who wanted them. “He sent it to me like: ‘Have you heard this?’ and obviously I got very annoyed,” says the biolaw researcher at Durham University. Someone phoned in and asked, why *should* the NHS offer the choice when childbirth is natural and surgery costs money? Irritated, Romanis thought someone from her field ought to argue for the right to choose. “So that’s what I did,” she says.

It’s a controversial topic. The World Health Organization says that C-sections are associated with risks for both mother and baby, which is why it campaigns to reduce unnecessary C-sections and considers them a last resort, only to be done when medically necessary, a stance with which some NHS trusts seem to agree. On the other hand, the charity Birthrights and the public body providing national healthcare guidance in England and Wales, the National Institute for Health and Care Excellence (Nice), say if

people truly want caesareans after carefully considering the facts, they should be given them.

As the debate continues, the pattern in the UK is clear: C-sections are rising, and rapidly. During the 2010s, C-sections rose from 25% to about 30%-35% across England, Scotland and Wales, way above the now abandoned WHO target of 10-15%. Part of that rise comes from growing numbers of elective caesareans, and Nice believes an increasing proportion of those are requested by parents. So should we be worried?

While massive global inequalities in safety and access persist, caesareans are considered major but safe surgery in high-income countries. In the UK, just over half of those conducted are emergency C-sections, performed when a vaginal birth has gone awry. The rest are elective caesareans planned in advance, most commonly because of pre-labour complications, and a smaller proportion for non-medical reasons.

Concerned that denying C-sections caused too much psychological harm, Nice changed its guidance in 2011 to say that if someone requests a C-section – a so-called “maternal request caesarean” (MRC) – they should be offered one with a willing doctor. But Nice guidelines are only recommendations, and reports from Birthrights and Tees Law have shown that many trusts do not offer

MRCs in line with guidance. This is while investigations have revealed a culture at some trusts of pressuring people into vaginal births.

This can have tragic results. For example, a 2015 UK Supreme Court case described how a mother with an unusually large baby was purposefully not told about the risks of her delivering vaginally to avoid her requesting a C-section. During the birth, her baby was deprived of oxygen and later developed cerebral palsy. The court ruled that she should have been made aware of the risk and of the alternative of a C-section, in order to give informed consent.

But worries are still sometimes disregarded. Maria Booker, Birthrights’ programmes director, recalls recent contact with a woman whose hospital decided that her heart condition did not justify a C-section, despite her relative dying in labour of the same condition. “I think it would be inhumane to deny people caesareans in those kinds of situations,” she says. On the back of Birthrights’ MRC report and the Supreme Court ruling, Nice strengthened its guidance on MRCs and shared decision-making last year.

However, the issue is complicated. Ana Pilar Betrán, who leads the WHO’s C-section campaign, says the WHO is especially worried by countries such as Brazil and Turkey, which now have rates of over 50%, but the UK’s rate is also considered too high. It is a concern shared by some UK doctors and midwives.

According to Betrán, the high rates are increasingly driven by non-medical factors, such as the convenience to schedule the birth on a known day that can be prepared for and does not clash with work. “The WHO wants and supports and promotes respectful care during vaginal birth, and the use of caesarean section for women in need,” she says. But when there is no medical need, she argues, there is no benefit to the procedure. Fresh evidence on MRCs, however, shows that it might not be as straightforward as that.

When studying childbirth, researchers look at hospital records and note down how often certain outcomes happen after each kind of birth. For two reasons, this makes it difficult to study MRCs properly. First, MRCs are typically recorded as “elective caesareans”. But because most electives are scheduled to mitigate a risky complication, researchers say it is unfair to align their risks with those of MRCs, where everything might be fine.

Second, the risk of vaginal birth is often underestimated, so the comparison is skewed. This is because researchers do not always account for emergency caesareans as an outcome of attempted vaginal births. In fact, many older studies lump in the emergency C-section risk with the risk of all other caesareans, despite the fact that they are clearly more dangerous and almost always the result of a

right to choose

“People with previous C-sections generally went on to have fewer kids

vaginal birth not going to plan. As Nice makes clear, ideally, studies would compare people planning a C-section with those planning a vaginal birth, but this information is rarely available.

These factors make it very tricky to estimate the risk of choosing a C-section versus planning a vaginal birth, but not impossible. In 2021, a team of Canadian researchers found a hospital database in Ontario that, unusually, had logged MRCs. This allowed them to compare MRCs to other low-risk pregnancies where the *plan*, but not necessarily the outcome, was a vaginal birth.

The data shocked the study's head author, Darine El-Chaâr, a perinatal researcher at the Ottawa hospital. In the planned vaginal birth group, there was a higher percentage of negative outcomes compared with the MRC group, driven by serious vaginal tears and babies admitted to intensive care. “I myself am challenged by the data,” she says, underlining that she believes vaginal birth is natural. “I wanted it to be the other way around.”

The study is compelling but not quite perfect – yet. The relatively small amount of MRCs (1,827, as opposed to more than 400,000 planned vaginal births) meant that extremely rare outcomes such as death never materialised in that group. But now they have a database, El-Chaâr expects the evidence to grow over time. This will also allow her to investigate the long-term impact.

In 2018, Sarah Stock, an obstetric

researcher at Edinburgh University, led a review of 80 long-term studies of C-sections from high-income countries. The review did not distinguish between MRCs, other elective or emergency caesareans, so it can only say something about the surgery itself, not about the relative risk of choosing it over a vaginal birth.

Stock found a combination of benefits and risks after a C-section, for both parent and baby. For example, parents had a lower risk of incontinence and babies a higher risk of childhood asthma. Effects in either direction were generally small. “There is no right answer here,” says Stock. “Women need to make decisions with their care-givers on what's important to them.”

The issue of future pregnancies was more one-sided. For example, people with previous C-sections had a small but increased risk of placenta complications in their next pregnancy and generally went on to have fewer kids. And while differences were small, the review found increased risks of later miscarriage and stillbirth. However, Stock says, if you're just having the one baby, you don't need to think about that. Having a C-section when you are 24, pregnant with your first child and wanting four more, is a different proposition to when you are 42 and not planning to get pregnant again.

Overall, the argument against MRCs is not that clear-cut. But what about the phone-in radio caller's worry about surgery costs? This is also less problematic than it first appears. According to a 2011 Nice analysis, the expense of MRCs

is only marginally higher than that of planned vaginal births, if treatment for related issues such as incontinence is taken into account. El-Chaâr thinks this might be especially true for parents over 40, who are often induced early but then sit around for a long time, waiting for active labour to start. “I would not be surprised if it's cheaper to have a planned elective in that group,” she says.

Whether a C-section is a good choice, then, depends on what is important to the individual. There also appears to be little reason to worry much about the population level in the UK, as the high rate does not seem to have negatively affected the most important outcomes: during the same decade that saw caesarean rates reach 30% and above, deaths of parents and babies decreased in both England and Scotland, though stark racial and socioeconomic inequalities remain.

So, can choice advocates find reason to support reducing caesarean rates? For Romanis, the “perplexing” focus on MRCs must be dropped. Instead, numbers could be brought down by tackling the fact that doctors sometimes perform emergency caesareans that are not medically necessary.

That phenomenon is partly due to doctors' fear of being blamed for not intervening in time if something goes wrong, says Soo Downe, a midwifery researcher at the University of Central Lancashire

and a WHO collaborator. It leaves some people with C-sections they never wanted and could have avoided. “I don't think women who want caesareans get them, and I know for sure that women who want physiological labour and birth don't get that,” she says.

That rings true for Booker at Birthrights. “If we could support physiological birth in a better way, we would bring the caesarean rate down,” she says, “but I don't think that translates to individuals being told that they cannot have a caesarean.” So, focusing on reducing caesareans that are both unnecessary *and* unwanted could be a golden middle way.

In the end, it comes back to choice. “It's about maximising health by allowing people to make the decisions for themselves,” says Romanis, who points out that a more open conversation about C-sections would also better equip people for giving consent in an emergency.

The goal should be to improve outcomes for everyone, says Downe. “How can we build maternity services where this isn't a debate any more?” she asks. “Where women have caesareans when they want them, where women have necessary caesareans when they need them and are properly consenting to them, but where women who don't want any of that stuff have great births as well?”



Dr Julie Smith

Clinical psychologist Julie Smith has 3 million followers for her self-help TikToks and now her book is a bestseller. She talks to Ian Tucker about social media, the fallout from the pandemic, and how best to manage your mental health

Dr Julie Smith, 37, is a clinical psychologist who has a private practice in Hampshire and has spent 10 working for the NHS. In November 2019, she started making TikToks containing clear, engaging advice about various mental health issues. She has more than 3 million followers and in January published her first book, *Why Has Nobody Told Me This Before?*, which has spent four weeks at the top of bestseller lists.

There are a lot of self-help books published; why do you think yours has struck a chord?

I think people like the fact that it's evidence-based. I'm a clinical psychologist, so the things I've put in there have been scrutinised with the latest research and they are things that are taught to people in therapy, depending on what they're going to therapy for. They are also life skills that we can all use.

Everyone's had days when their mood is lower than they would like it to be or days when they're dealing with more stress, grief, or anxiety – all those normal human feelings that can hold us back or be a struggle to cope with if we don't have the right skills. Also we've just come through

a pandemic and I think lots of people are thinking: "How can I pull myself through this?"

How did you segue into social media and TikTok?

When I was offering psychological therapies, I found a lot of people didn't realise that a part of therapy is educational. You do a lot of talking and working out your problems, but you also learn a little bit about how your mind works, how you can influence your mood and your emotional state and how then you can affect your day-to-day mental health.

People found that educational aspect so empowering that there was a shift in their ability to manage their mental health day to day. So I would come home and harp on to my husband about how this stuff should be more available, that people shouldn't have to come to me to find out the basics, and he said: "Well, go on then, make it available. Put it on YouTube or something."

Social media is often blamed for young people's mental health problems, especially self-esteem and anxiety...

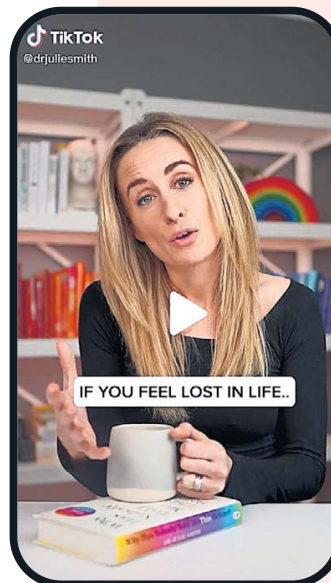
A portion of my videos have been about trying to remind people that what they see on social media isn't always real. To be mindful when they're spending time with certain content of how it makes them feel and to use social media to enhance their life rather than take away from it.

Social media behaviour such as ghosting, trolling or blocking can be distressing. What advice do you give people who find being online quite brutal?

It's about recognising that you have the power of choice. You have a



Dr Julie Smith in a selection of her TikToks.



“Mental health is, for me, no different to physical health. No one is immune

choice how long you spend online, you have a choice about who you follow and who you don't and the content you engage in. When you get into mindless scrolling, it can feel like you don't have a choice.

So my videos have really been about reminding people and helping them to build that awareness – that if this is impacting you in a negative way, you are one decision away from something different.

There's a line that often circulates that gen Z and millennials are more prone to mental health problems, that they're snowflakes basically. What would you say about that? It's not something I would engage with at all. Mental health is, for me, no different to physical health. No

one is immune. If you take anyone and you start messing around with their core defences, things such as sleep, routine, social connection, nutrition and exercise, then that person will become vulnerable to both physical and mental health problems.

I think more people are starting to realise that now and that's helping to tackle the stigma around mental health. It's a much healthier way to view things.

So people are just better at naming things nowadays, rather than actually being more fragile?

You are not more physically fragile for talking about your physical injuries. There aren't more broken legs just because we plaster

Ease into the Weekend



Listen to the best writing from the Guardian and Observer Every Saturday, find entertainment and inspiration in one podcast. Narrated by talented voiceover artists, Weekend will bring you the best Guardian and Observer writing from the week. Weekend is the perfect way to relax.

Scan the QR code or listen wherever you get your podcasts

Listen on:

Apple Podcasts Google Podcasts Spotify Acast



The Guardian Podcasts

them up now. It's moving in the right direction, but you'll always get some kickback, that's how change happens.

"Metacognition" is key concept in your book; why is it important?

It is kind of thoughts about your thoughts. It's one of the main tools that we utilise in therapy – being able to step back from your thought processes and observe them. By doing that, you get to see them for what they are.

People often think therapy is about changing your thoughts. Actually, you can't decide what thoughts are going to pop into your head – it just happens. The bit you get to choose is how much air time you give each thought.

You seem to be quite down on positive thinking. Is positive thinking a bad thing?

Positive thoughts are great, they're not bad. But there is this sort of movement online around only positive vibes; don't allow the negative thoughts to be there. If you have that standard for yourself, as soon as negative thoughts start to appear that you can't control, you start to feel like you're failing or that you're not positive enough. That you're not enough in general. It sets you up to feel worse.

There's a chapter in your book titled "How do you make yourself do something when you don't feel like it?". We've all been there. What's the answer?

There are always things that we don't feel like doing. There's something that's taught in a therapy called dialectical behaviour therapy, DBT for short, which is opposite action. Mindfulness is a really helpful element of this, where you become aware of the urges to act. So each feeling will give you an urge to do or not do something. And often you'll feel the feeling and you'll go and do the thing and you haven't really separated out the urge and the action – you just do it all in one go.

But what you can do is begin to build awareness of an urge and start to recognise that you don't have to act on it: you can act opposite to it. This becomes a tool that you can use in those little moments that seem insignificant, but actually add up.

How do you think your content might change as we (hopefully) leave the pandemic behind?

I don't imagine for a minute that because the lockdowns have ended the psychological fallout will. People are dealing with huge amounts of loss. Not only where people have lost family members and friends, but also where they've lost livelihoods, jobs, financial security, homes, a sense of safety going out. There are huge amounts of changes that will continue for people.

Why Has Nobody Told Me This Before? by Dr Julie Smith is published by Michael Joseph (£14.99). To order a copy for £13.04 go to guardianbookshop.com or call 020-3176 3837

The networker

John Naughton



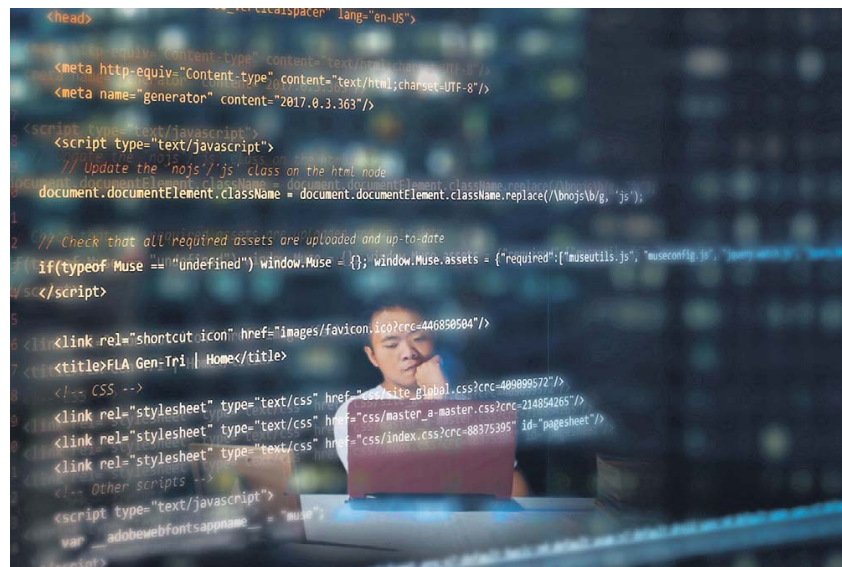
Computers can write their own code. So are programmers now obsolete?

I studied engineering at university and, like most of my contemporaries, found that I sometimes needed to write computer programs to do certain kinds of calculations. These pieces of utilitarian software were written in languages now regarded as the programming equivalent of Latin – Fortran, Algol and Pascal – and what I learned from the experience was that I was not a born hacker. The software I wrote was clumsy and inefficient and more talented programmers would look at it and roll their eyes, much as Rory McIlroy might do if required to play a round with an 18-handicap golfer. But it did the job and in that sense was, in the laconic phrase sometimes used by the great computer scientist Roger Needham, “good enough for government work”. And what I took away from the experience was a lifelong respect for programmers who can write elegant, efficient code. Anyone who thinks programming is easy has never done it.

All of which goes to explain why I sat up when, last year, someone realised that Codex, an offspring of GPT-3, a large neural network trained on vast troves of text gathered from the web that could generate plausible English text, could write apps, ie, short computer programs including buttons, text input fields and colours, by remixing snippets of code it had been fed. So you could ask the program to write code to do a simple task – “make a snowstorm on a black background”, for example – and it would write and run the necessary code in Javascript. In no time at all, there were tech startups such as SourceAI aimed at harnessing this new programming tool.

This was impressive, quirky and perhaps useful in some contexts, but really it was just picking low-hanging fruit. Apps are small programs and the kinds of tasks Codex can do are ones that can be described succinctly in ordinary language. All the software has to do is to search through the huge repository of computer code that exists in its database and find a match that will do the job. No real inference or reasoning is required.

At this point, DeepMind, the London-based AI company, became interested in the problem. DeepMind is famous for developing the Go-playing world champion AlphaGo and AlphaFold, the



Coders will soon rely on software to assist them with their work.
Alamy

What I'm reading

John Naughton's recommendations

Eat your words

Cooking with Virginia Woolf (below) is a lovely essay by Valerie Stivers in the *Paris Review* on how the author of *To the Lighthouse* didn't know much about *boeuf en daube*.

Keeping on rollin'

John Seabrook reflects on Ford's decision to electrify its much-loved F-150 truck in a long New Yorker piece, America's Favorite Pickup Truck Goes Electric.

Spotify's true colours

A neat blogpost by Damon Krukowski, The Big Short of Streaming, dissects Spotify's attempt to defuse the Joe Rogan controversy. TL;DR summary: Spotify is a tech company, not a music one.

machine-learning system that seems better at predicting protein structures than any human. Recently, it announced that it had developed AlphaCode, a new programming engine potentially capable of outperforming many human developers.

In classic DeepMind style, the company decided to see how its system would perform on 10 challenges on Codeforces, a platform that hosts worldwide competitive programming contests. Although these challenges are not typical of the average day-to-day workload of programmers, the ability to solve the problems it sets in a creative manner is a good indicator of programming ability. AlphaCode is the first ever AI system capable of competing with humans in this context.

Here's what's involved: competitors are given five to 10 problems expressed in natural language and allowed three hours to write programs to creatively solve as many problems as possible. This is a much more demanding task than merely specifying an app. For each problem, participants have to read and understand: a natural language description (spanning numerous paragraphs) that contains a narrative background to the problem; a description of the desired solution that competitors need to understand and parse carefully; a specification of the required input and output format; and one or more example input/output pairs. Then they have to write an efficient program that

solves the problem. And finally, they have to run the program.

The key step – going from problem statement to coming up with a solution – is what makes the competition such a stiff test for a machine, because it requires understanding and reasoning about the problem, plus a deep comprehension of a wide range of algorithms and data structures. The impressive thing about the design of the Codeforces competitions is that it's not possible to solve problems through shortcuts, such as duplicating solutions seen before or trying out every potentially related algorithm. To do well, you have to be creative.

So how did AlphaCode do? Quite well, is the answer. “Overall”, DeepMind reports, it came out “at the level of the median competitor. Although far from winning competitions, this result represents a substantial leap in AI problem-solving capabilities and we hope that our results will inspire the competitive programming community”.

Translation: “We'll be back.” They will. This is beginning to look like the story of Go-playing and protein folding; in both cases, the DeepMind machine starts at the median level and then rapidly outpaces human competition. It will be a quick learner. Does that mean that programmers will become obsolete? No, because software engineering is about building systems, not just about solving discrete puzzles. But if I had to write software now, it would be reassuring to have such a machine as an assistant.

Louise Bourgeois's *Spider*, 1997, made of steel, tapestry, wood, glass, fabric, rubber, silver, gold, bone – and a bottle of Shalimar perfume.

Art

Webs of wonder

Fascinating, horrific, eerie and beautiful, this huge survey of works from the last two decades of Louise Bourgeois's long life reveals an artist who both embraced and disdained the female realm

Rachel Cooke



Louise Bourgeois: The Woven Child

Hayward Gallery, London SE1; until 15 May

For the visitor, the Hayward Gallery's extraordinary new exhibition of the late work of the French American artist Louise Bourgeois is a major undertaking. Thanks both to its size – the show gathers together some 90 collages, sculptures and installations, many of which have never been shown here before – and to the ever-confounding spaces of the gallery itself, inside it takes a little while to get oriented. The eyes must adjust to the Hayward's permanent dusk; the body must fight a powerful sense of expectation. You want both to rush around in a frenzy and to commune with everything for minutes at a time. In the end, I did two circuits, one fast and one slow, and even then I wasn't satisfied. Enfolded in the dark pleats of Bourgeois's mind, the longest glance still seems somehow to be cursory. Here is a series of caverns, each one of which demands to be fully explored.

What's strange about this spirit of investigation is that Bourgeois's practice would appear to work against it. Delicate though she may sometimes be, nuance is more or less unknown to her. This is art that's easy to read, the messages it semaphores close to trite at moments (this may be one reason why the exhibition's curator, Hayward director Ralph Rugoff, has kept his own interpretations to a minimum). What else could *Femme Maison* (2001), in which a fabric house has been stitched to a female torso, be about but the burdens of



All photographs © The Easton Foundation/VAGA at ARS, NY and DACS, London 2021

women? What more can be said of *Do Not Abandon Me* (1999), a piece that comprises the figure of a naked woman and her newborn baby, once you've finished speculating to which of them – mother or child – the fear suggested by its title most applies? And yet this lack of ambiguity

impedes our curiosity and excitement not one iota. Why? I think it has to do, sometimes, with her media. Even if we're not allowed to touch it, looking at Bourgeois's art is a haptic experience: her textures are almost as thrilling as her feeling for narrative drama (for melodrama,

sometimes). Mostly, though, it's connected to a certain lurid intimacy. As Robert Hughes said, her work has a "queer, troglodytic quality, like something pale under a log". Ugh! you think. And then: *but just let me take another look*. The Woven Child focuses



Film
Flee,
page 28



LEFT
Untitled, 2002
by Louise
Bourgeois.

BELOW
*The Good
Mother*, 2003
(detail).

BOTTOM
High Heels, 1998:
'a kneeling figure
angled carefully
to expose both
her buttocks
and the soles of
her impossible
shoes'.



exclusively on the last two decades of the artist's long career, an astonishing burst of late life creativity in fabric and textiles that was born, in part, of memories of her childhood (she died in 2010, aged 98). We know that her growing up was traumatic – she came to regard her father's affair with her teenage governess as a form of child abuse – but this fiery flurry isn't only to do with psychological pain. Bourgeois's parents were tapestry restorers, and in old age she returned to her roots, incorporating needles, bobbins, embroidery and weaving into her art.

If everyday objects are here transformed into miniature horror shows – in *Untitled* (1996), cow bones are used for coat hangers; in *Untitled* (2010), pale woollen berets become swollen, severed breasts – what's displayed is also intensely domestic. Her totemic "progressions", which revisit her vertical, segmented "personages" of the 1950s, are now made from materials such as bed linen and tapestry work (the latter bring to mind church kneelers). *Eugénie Grandet* (2009), a series of 16 panels that uses the handkerchiefs and tea towels from the trousseau she brought with her when she moved to the US seven decades before, is (to me, at least) a kind of update of the samplers girls sewed in the 19th century, practising their stitches.

“
*Enfolded in
the dark
pleats of
Bourgeois's
mind, the
longest glance
still seems
somehow to
be cursory*



(This piece is named, of course, for Balzac's heroine, a character with whom Bourgeois identified on the grounds that her father, too, was oppressive.)

How to pick out things for special attention in a show in which almost everything is fascinating, horrifying, strange, eerie, beautiful? The first object the eye sees is *Cell VII* (1998), one of Bourgeois's enclosures: installations in which personal objects – in this case, a scale model of her childhood home in Choisy-le-Roi, and clothes that belonged both to her and her mother – may be spied as if through a keyhole. The peeping tom effect induced by such storytelling – a feeling of transgression on your part which, paradoxically, only brings you closer to the artist – is not, I should say, unusual. Moving on, I almost blushed at *High Heels* (1998), a kneeling figure angled carefully to expose both her buttocks and the soles of her impossible shoes. The curator describes *The Reticent Child* (2003), in which a series of soft pink figures – they represent the birth and early life of the artist's youngest son, Alain – appear contorted in the concave mirror behind them, as a “diorama”, and in a literal sense, this is correct. Really, though, it's so much more private – and dynamic – than the word suggests: a flickering home movie as shot by Dr Freud.

Is there a spider? (A favourite motif of Bourgeois, arachnids, those super-weavers, stand for mothers in her world.) Yes, there are several, the biggest of which, *Spider* (1997), is in the upstairs gallery. This huge steel monster straddles a mesh “cell”, inside which are more of the artist's belongings, among them a bottle of Bourgeois's favourite scent, Shalimar. “The spider is a repairer,” she said, and perhaps this sense of restoration – a tapestry-covered chair is also inside the cage – is one reason why this piece induces a creeping sense of contentment as you circle it.

More likely, though, it's simply the result of its triumphant size. Bourgeois was doing what she did long before feminism finally made her fashionable; it wasn't until the retrospective of her work at the Museum of Modern Art in New York in 1982 that she began to come out of the shadows as an artist. Nevertheless, it is inspiring, at this point in the 21st century, to be able to claim her as one of our own; as a warrior who both embraces and disdains the domestic realm, who reads it as both haven and battlefield. The Shalimar, in particular, made me smile. Those heady woody-smoky-vanilla notes floating, in my imagination, in the air around all that metal! Somehow, this encapsulates Bourgeois for me. The female experience is her dominion, and it does not diminish her one bit to say so. But this realm must not merely be seen. It must be sensed, deeply, from within.

Laura Cumming is away

Theatre

Hamlet

Sam Wanamaker Playhouse,
London SE1; until 9 April

The best thing about Sean Holmes's chaotic production of *Hamlet* is that George Fouracres, of the sketch group Daphne, speaks with a Black Country accent (his own). Preconceptions about who is entitled to play the prince have been rapidly peeling away. Yet, as always in England, voice prejudice has stuck: the idea that RP is a default position – as if it were itself not an accent – has been hard to dislodge. A Brummie brooder is a good move.

The rest, though – pretty much all of it – is violence, to the play. In a visual muddle that overemphasises Hamlet's isolation, Fouracres is in Doc Martens, Claudius wears doublet and hose and the Ghost is bare-chested in gladiator kit (glad rags?). Though there is some crispness from Nadi Kemp-Sayfi's Laertes and John Lightbody's droll Polonius, most speeches are gabbled, squeaked or given bizarre emphases, as if the rhythm of the lines were something which needed to be clambered over.

The jumble might be justified by the idea that it's important to punch an audience with the rottenness of Denmark and the raging danger of its heir apparent: Fouracres is furiously defiant, while using his standup skill to rouse the audience into pantomimic exchanges. The trouble is that absolutely nothing matters. The governing mood is of slack facetiousness. “O! That this too too solid flesh would melt” is delivered with the exasperation of someone waiting for British Gas to answer the phone – and was greeted with gales of laughter on press night. Claudius tells Fortinbras to fuck off.

Riffing in the gravedigger's scene – playing his guitar, cracking telly jokes – Ed Gaughan congratulates the audience on sticking it out for so long. Have we, he wonders, in a line that is a true hostage to fortune, got “Stockholm syndrome”? More like Elsinore ennui.

Susannah Clapp



'A Brummie brooder': George Fouracres as Hamlet at the Sam Wanamaker Playhouse. Johan Persson



The Invisible Man

Northern Stage, Newcastle;
until Saturday, then touring

The staging is witty. In order to make an invisible man “visible”, an element of production usually hidden from audiences is laid bare. On a stage divided into two halves, one half is realistically set out to suggest the consultation room where Dr Kemp (Kate Louise Okello), star radio therapist, holds private sessions. The other half is a dark space in which stand a couple of benches strewn with seemingly random objects.

This is the Foley area, where sound effects are created and other spaces suggested (pub, house, street, vicarage). When Daniel Watson's Griffin finally succeeds in making himself invisible, he still seems to move before us thanks to the deft combination of Foley effects and his fellow actors' reactions (to being beaten by unseen fists, for instance).

Philip Correia's new version of HG Wells's much-adapted 1897 novel also plays with other notions of visibility/invisibility, but less successfully. The action, relocated to present-day north-east England, shuttles to and fro in time and space, exposing hidden forces that shape today's society via the story of Griffin, a troubled teenager from a disadvantaged background who claims he can make living creatures invisible.

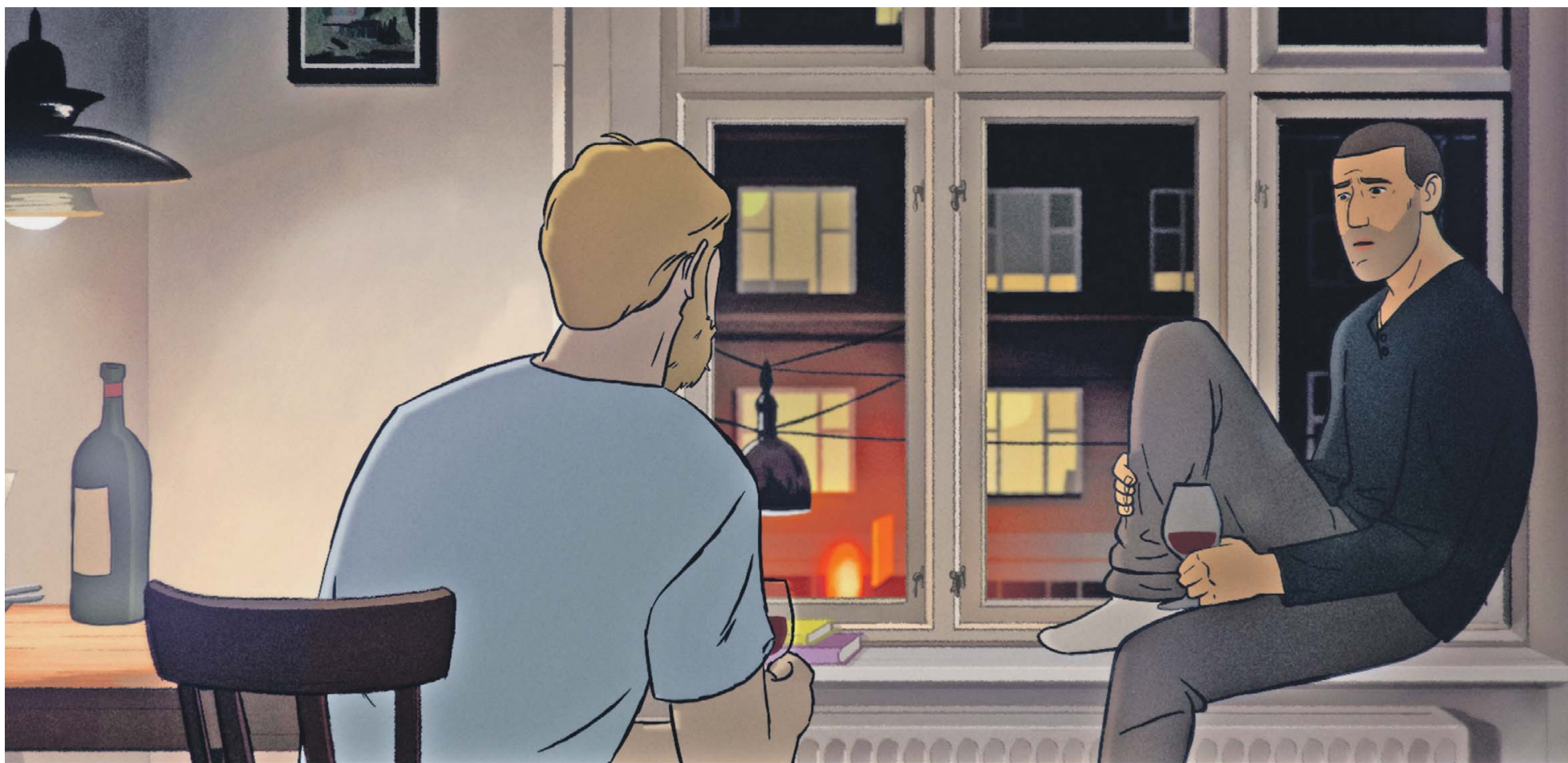
When his actions inadvertently cause a tragic house fire, the authorities refuse to see the facts he presents and confine him to an institution. His new therapist, Kemp, has her own issues (of class, race and gender). She hopes, mad-scientist like, to exploit Griffin's discovery so she might infiltrate corridors of power and exercise control over world events.

This production is part of Northern Stage's project to support developing talent in the regions. I appreciated the commitment of the four young actors (including Jack Fairley and Izzy Ions, pictured above, in several roles), as directed by Anna Girvan; also the effectiveness of Aileen Kelly's design and Jeremy Bradfield's sound and music. The play's plot, though, is too chaotic; drama and social critique, lacking focus, disappear from view.

Clare Brennan

Film of the week

'Stylistically
adventurous': *Flee*.
Final Cut for Reel



A triumph of light and shade

Mark Kermode



Flee

(89 mins, 15) Directed by Jonas Poher Rasmussen

The remarkable true story of an Afghan refugee in Denmark confronting past traumas, Jonas Poher Rasmussen's uplifting animation is a deserving awards contender

The Danish French film-maker Jonas Poher Rasmussen's animated documentary, in which a middle-aged academic living in Denmark relives his flight from Afghanistan as a boy, is shaping up as a major awards contender. Within the past fortnight, it has been nominated for best animated feature and best documentary at both the Baftas and Oscars, with an additional Academy Award nod for best international feature. It's easy to see why the film has touched a nerve. Addressing difficult subject matter in a manner that is at once emotionally engaging and stylistically adventurous, *Flee* follows in the footsteps of Ari Folman's 2008 animated awards-winner *Waltz With Bashir*, about his experiences and memories of the 1982 Lebanon war, proving once again that genuinely "true life" storytelling requires as much artistry and invention as any drama.

Drawing on his background in radio documentaries, Rasmussen conducted a lengthy series of intimate interviews with the pseudonymously renamed "Amin Nawabi" whom he had known since middle school, but who had kept his past to himself. I'll leave it to the film to explain why Amin's story remained untold for so long; suffice to say that there is a palpable air of

discovery as Rasmussen's subject gradually reveals himself, finally giving voice to traumas that had long been hidden.

Key to Amin's openness is the animated format that allows him to speak about his life without sacrificing his anonymity. His memories are vivid, packed with the kind of details that transfer beautifully to the screen: flying kites and listening to music on headphones on the streets of Kabul; gazing with dawning longing at posters of Jean-Claude Van Damme; witnessing his father's stoical courage when the mujahideen come calling. These scenes are rendered in sharp, unfussy 2D animation that at times reminded me of the boldly accessible images of the Belgian cartoonist Hergé or the rapturous melancholia of the UK-based Dutch animator Michaël Dudok de Wit (*The Red Turtle*).

Such clarity gives way to something altogether more impressionistic and abstract as Amin recalls the horrors endured as he and his family fled Afghanistan for Moscow and beyond. While news stories detailing the unspeakable ordeals faced by desperate refugees have become appallingly commonplace, Amin's account of human trafficking is dramatically amplified by the nightmarish

images conjured up by Copenhagen-based Sun Creature Studio. Whether it's phantasmagorical visions of drowning as an overcrowded boat hits a storm or the claustrophobia of being trapped in a sealed cargo container, *Flee* had my palms sweating with anxiety during its most harrowing sequences.

Yet what emerges from this remarkable story is not a tale of victimhood but, rather, a coming-of-age narrative that covers a lifetime. Amin is physically displaced by the events of his early life, and his sense of identity has been similarly fractured. In the film's opening movement we learn that Amin (who is in his mid-30s) is struggling to accept the prospect of an idyllic life in a rural home with his long-term partner, Kasper. Does the key to unlocking the future lie in

confronting the ghosts of the past? That is certainly how it appears, as *Flee* traces an arc from secrecy to openness that seems to signal a great unburdening. No wonder Rasmussen gives his subject an "original screenplay" credit – this is a triumph-of-the-human-spirit story as dramatic as the most finely wrought melodrama, with flashes of vintage newsreels reminding us that it is all "real".

Just as Max Richter's haunting score proved such a powerful part of *Waltz With Bashir*, so the Swedish composer Uno Helmersson provides a lyrical accompaniment to Amin's story, his spine-tingling cues, featuring the violinist Mari Samuelsen, rubbing shoulders with pop tracks that play a transformative role. I'd never been a fan of Norwegian chart-toppers A-ha before, but having seen *Flee* I now cannot get their anthemic Take on Me (the video for which famously blended live-action with animation) out of my head.

In UK cinemas, *Flee* (on which Riz Ahmed gets an executive producer credit) is being released in subtitled and dubbed versions. I have seen the former and would strongly recommend it, although anything that widens the film's mainstream appeal is to be applauded.

“
What emerges is not a tale of victimhood but a coming-of-age narrative that covers a lifetime

And the rest

Wendy
Ide



Death on the Nile

(127 mins, 12A) Directed by Kenneth Branagh; starring Kenneth Branagh, Gal Gadot, Armie Hammer

Having tussled with the work of Agatha Christie once before with 2017's *Murder on the Orient Express*, Kenneth Branagh again sports the improbable moustache and gloopy camembert accent of her detective Hercule Poirot. Here, the moustache gets its own pre-credits origin story, which is considerably more background detail than most of the other characters are afforded

In this long-delayed, CGI-augmented and opulently styled north African odyssey, Poirot finds himself tagging along on the honeymoon of the fabulously wealthy Linnet Ridgeway (Gal Gadot) and her new husband, Simon Doyle (Armie Hammer). Others accompanying the happy couple include Linnet's cantankerous champagne socialist godmother, the bride's sour-faced former fiancé, a feckless toff and his overbearing mother, and a celebrated jazz singer and her niece (the starry cast includes Annette Bening, Dawn French, Jennifer Saunders and Russell Brand). In addition, Simon's jealousy-crazed ex-lover (Emma Mackey) is an uninvited but unshakable spectre at the celebrations.

The sheer weirdness of this setup is Christie's, but the film does little to assuage the dysfunctionality of the guest list. It does, however, go some way to explaining why the increasingly frazzled Linnet knocks herself out with sleeping tablets every night.

As a piece of film-making, it's demonstrative and showy, all flowing champagne, mirthless laughter and sexless, gymnastic grappling on the dancefloor. The camera whirls giddily, dizzy from the sparkle and spectacle but not quite able to conceal the fact that this is an empty bauble of a movie.

Wheel of Fortune and Fantasy

(121 mins, 15) Directed by Ryūsuke Hamaguchi; starring Kotone Furukawa, Kiyohiko Shibukawa

From Ryūsuke Hamaguchi, a director who is already figuring prominently in awards nominations with *Drive My Car*, comes another delicately humane story of chance connections and unexpected emotional links. *Wheel of Fortune and Fantasy* premiered in Berlin last year, winning the Silver Bear, but was somewhat overshadowed by the ambition and scope of the Cannes prize-winning *Drive My Car*, which debuted a few months later. But this



Armie Hammer and Gal Gadot, centre, with Kenneth Branagh, far right, as Hercule Poirot, in his 'showy' *Death on the Nile*. Landmark Media/Alamy

female-led triptych of stories, with its deft, empathetic camerawork and intimate, intricately crafted character sketches, is a minor masterpiece in its own right.

Unapologetically dialogue-heavy, each segment is given levity by a certain playfulness of approach. The first story, about a young woman who realises that her best friend's new boyfriend is her own ex, concludes with a teasing dual ending. The second deals with an attempted honeytrap seduction, with a terrific extended scene powered by a sparky erotic charge. The final segment takes a gentle sci-fi premise – a devastating computer virus – but relegates it to the background in favour of a story of mistaken identities between two women.

The unexpected warmth and embrace of this final story makes it the most beguiling, but all three are tantalising glimpses executed by a film-maker who brings the precision of the very best short story writing to his cinema.

Petrov's Flu

(146 mins, 18) Directed by Kirill Serebrennikov; starring Semyon Serzin, Chulpan Khamatova

The term "fever dream" – employed to describe the woozy, boozy, blurred-around-the-edges kind of cinema that defies easy categorisation – is overused in film criticism, but in the case of *Petrov's Flu*, with its sickly delirium, hallucinogenic tangents and a central character who spends most of the film coughing his lungs out, it is entirely fitting. Long, disorientating takes, with camerawork that oozes rather than flows, like slowly congealing blood, switch us from despairing buses crammed with passengers, germs and cigarette smoke to grotesque children's parties, a memory twisted in Petrov's (Semyon Serzin) overheated brain.

The film unfolds over the course of what might be a day but could be decades, in post-Soviet Russia. Petrov, a comic-book artist, is semi-separated from his wife,

Petrova (Chulpan Khamatova), a librarian who has violent fantasies of retribution exacted on members of the local poetry club. Or perhaps the fantasies bleed into reality and she genuinely is soaked in the blood of a customer whose lending history aroused her ire.

Like much in this heady, unsavoury film, Petrov's extracurricular activities are open to multiple interpretations. It's possibly the most Russian thing ever created, and it's most certainly not a soothing viewing experience. But there's something grimly fascinating about it nonetheless.



Petrov's Flu: 'possibly the most Russian thing ever created'. Hype Film

Marry Me

(112 mins, 12A) Directed by Kat Coiro; starring Jennifer Lopez, Owen Wilson, Sarah Silverman

A synthetic fairytale for the era of livestreaming and monetised oversharing, *Marry Me* is a musical romcom that pairs a superstar celebrity, pop queen Kat Valdez (Jennifer Lopez), with Charlie (Owen Wilson), a divorced maths teacher in a shapeless cardigan. They are flung together after Kat, about to marry her boyfriend in front of 20 million viewers, discovers that he has cheated on her and plucks Charlie from the audience instead, forcibly marrying him in front of his traumatised 12-year-old daughter and the whole of Instagram.

There's something of the *Notting Hill* dynamic in this underpowered romance, in which the megastar, touched by the everyman appeal of her dad-joke spouting maths nerd, vacates her ivory tower to find love in the real world.

It's interesting to note that while the handsome prince in equivalent fairytales gets to retain his crown, the princess tends to be hauled down to earth. Or perhaps that's reading too much into this silly, shallow romcom, which is as thin and predictable as Kat's tinny pop songs.

Wind yourself up,
while you unwind



Try the new Guardian Puzzles App

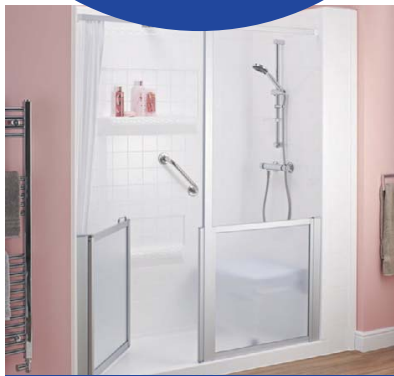
When it's time for a break, challenge yourself with the Guardian Puzzles mobile app. It's got more than 15,000 crosswords and Sudokus to test your mental agility.

Search 'Guardian Puzzles' in the App Store or Google Play



The
GuardianPuzzles

NO WORRIES!
Bath out - Shower in
FITTED IN JUST ONE DAY!
NO MESS! NO FUSS!
NO RE-TILING!



Half height hinged door & panel option

STRUGGLE TO GET IN & OUT OF YOUR OLD BATH?

Designed to fit in the same space as your old bath, our Shower Module's unique construction enables it to be **FITTED IN JUST ONE DAY*** with **NO MESS, NO FUSS** and **NO RE-TILING** either!

- Easy access **NEW** lower step
- Optional seat and grab rail
- Hygienic easy clean tile effect panels
- Other door styles available
- Slip resistant floor
- Built-in shelving



OVER 40,000
INSTALLATIONS IN THE UK

Available with full height sliding doors or half height hinged door and panel
SHOWER STANDING UP OR SITTING DOWN WITH THE OPTIONAL FOLD DOWN SEAT.

*Time based on straightforward fitting. **Not in conjunction with any other offer.

SALE
UP TO
20% OFF**



Fits in same space as your old bath!

FOR MORE DETAILS AND FREE BROCHURE
FREEPHONE 0800 316 0110

ASK FOR EXTENSION 80547

Lines open 24 hours 7 days a week. Visit www.aquability.com
or return coupon to FREEPOST RRGY-AHAX-AHSX, Aquability UK Ltd, Farnborough, GU14 0NR.

For more information and a **FREE** colour brochure return this coupon to
FREEPOST RRGY-AHAX-AHSX, Aquability UK Ltd, Farnborough, GU14 0NR.

80547

Name _____

Tel. _____

Address _____

Postcode _____

Email _____

Aquability will not pass on information to third parties

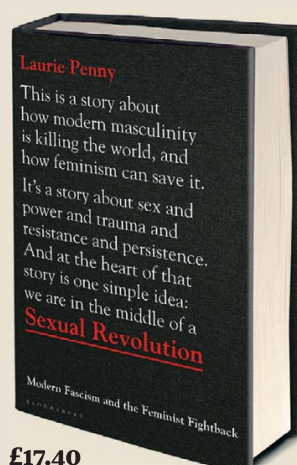
AQUABILITY
EASY, SAFE BATHING

Ones to watch this February

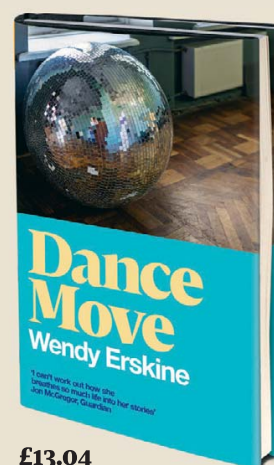
From Monica Ali to Laurie Penny, explore our pick of February's best new fiction and nonfiction at the Guardian Bookshop



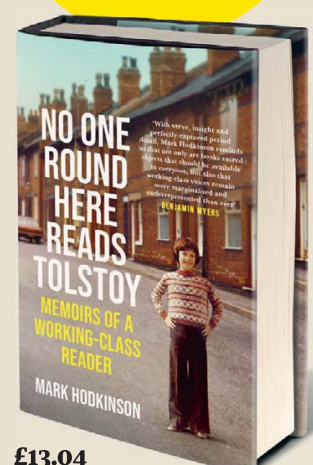
£16.52
RRP £18.99



£17.40
RRP £20



£13.04
RRP £14.99



£13.04
RRP £14.99

Browse our Ones to watch collection
and support the Guardian with everything you buy
Visit guardianbookshop.com or call 020 3176 3837

*Get free UK P&P on online book orders over £20. Promotional prices valid for a limited time only (all orders placed by phone will incur a minimum £1.99 delivery charge)

The Guardian Bookshop

Save up to
15%
on RRP

Classical

Where the wild things are

In a tale of two 1735 works, Opera North miss a trick on Handel's fantasy island while Irish National Opera explore every sizzling inch of Vivaldi

Fiona Maddocks



Alcina

Leeds Grand, until Thursday;
touring until 24 March

Bajazet

Linbury theatre, London WC2

Pavel Kolesnikov

Wigmore Hall, London W1;
available online

Bobbing across choppy black waters towards land, we reach a rocky shore, infertile but for a few sad palm trees. Only in the bewitchings of Handel's sorceress-chatelaine does the island become a mirage of lush green whorls and juicy succulents. Opera North's new *Alcina*, directed by Tim Albery, opens with this striking imagery on a film backdrop. Throughout, the visual device works hard to provide the magic in Handel's fantasy tale of 1735.

The company describes this as its "first sustainable mainstage production", an important milestone, if not entirely successful in result. The main props are blue velvet club-style chairs and a lighting rig that rises and falls as required. Two sorceresses – Alcina and her sister Morgana – lure susceptible men into their domain. Quickly bored, Alcina wizards her rejected lovers into animals, stones and trees. (The programme note explains, lest any were unsure, that this is a metaphor.)

In the opera's twisting plot, nearly everyone is someone else or thinks they might be. Disguise and cross-dressing or undressing dominate

the action. Deciding how to present Handel for today's audiences is an endless directorial challenge. Two weeks ago, Katie Mitchell caused an outcry by throwing a capacious feminist veil over Theodora at the Royal Opera House. Last week in Leeds the intervention was, if anything, more extreme. The story has been reworked, one character excised altogether, another – the bass role of Melisso – now given to a mezzo-soprano as Melissa (effectively sung by Claire Pascoe).

Cuts to the music were sanctioned by the conductor, Laurence Cummings. As musical director of the London Handel festival, having recently completed his stint as artistic director with the authoritative Internationale Händel-Festspiele Göttingen, he doesn't take such decisions lightly. Directing from the keyboard, he kept speeds brisk. Collectively the orchestra sounded happier than the singers, who too often struggled with tuning and articulation, but these sounded like first night problems that should settle.

The designs are by Hannah Clark, lighting by Matthew Richardson and video by Ian Galloway. Dressed in secondhand and vintage, hair variously crimped (Bradamante), hippy-long (Ruggiero) or swept up high (Alcina), the cast had a generic

“
Why not remind us that this knight heroine is an expert in combat, with a flying horse?



'A Venus in furs to the last': Máire Flavin, left, in the title role of *Alcina*.

BELOW

Claire Booth, Niamh O'Sullivan and James Laing in *Bajazet*.



retro look. Máire Flavin, in the title role, with the glamour of a film star, handled her fall from regal witchy diva to broken woman affectingly. Fflur Wyn's Morgana was flighty and charming and, against the odds of the plot, believable. Some of the best singing came from Nick Pritchard, in the smaller role of Morgana's lover, Oronte. The American countertenor Patrick Terry, in his Opera North debut as the errant knight Ruggiero, not an easy role to flesh out dramatically, found his form in the poignant aria Verdi prati.

The Norwegian mezzo-soprano Mari Askvik, also making her

house debut as Bradamante, was outstanding vocally but could have been allowed greater girl-power independence. Why not remind us of this knight heroine's cultural identity as expert in combat, intolerant of weaklings, with a magic lance and, you bet, a flying horse? The softened ending robs the piece of one of its most charged dramatic moments. Instead, in a reference to the cult writer Bruno Schulz's short story *Undula*, Alcina crawls and thrashes under a bearskin, a Venus in furs to the last. (Streamed live on Thursday at operavision.eu; available online until 17 August.)

In this early spring feast of baroque opera, Vivaldi's *Bajazet* – from 1735, the same year as *Alcina* – made a triumphant appearance at the Royal Opera House's Linbury theatre in a compact staging by Adele Thomas, designed by Molly O'Cathain, for Irish National Opera. Blood and gore mixed, excitingly, with flair and effervescence. Vivaldi's operas, here with borrowings from other composers of the era, are only now becoming available in modern editions and recordings.

This is the well-plotted, racy story of the Ottoman emperor Bajazet and his fate at the hands of his Uzbek opponent Tamerlano. Peter Whelan, every inch of his body responding expressively to Vivaldi's restless, vigorous score, directed from the harpsichord. The 10-strong Irish Baroque Orchestra matched his zest and variety. A brilliant cast led by Claire Booth, Niamh O'Sullivan and James Laing poured physical and vocal energy into each move, each note. It was simply done, stunningly achieved.

Brief but spirited applause for a recital livestreamed from Wigmore Hall. The Russian pianist **Pavel Kolesnikov**, ever a poetic and daring player, constructed a tantalising homage to Proust with music by Schubert, Franck, Hahn and Fauré. It obeyed none of the conventions of an "ordinary recital" and was all the better for it (still free to watch at wigmore-hall.org.uk). Searching for Proust's lost time instead of our own is a perfect distraction.

Home listening

Classical albums and radio



◆ In returning to the intrinsic pleasures of physical objects, will we ever again covet the CD as miniature treasury? The Italian conductor Giovanni Antonini is working hard to make us. Now on Volume 11, **Au goût parisien**, of the Haydn2032 series (Alpha Classics) – shared between Il Giardino Armonico and the Basel Chamber Orchestra – he is recording all Haydn's 107 symphonies in time for

the composer's 300th anniversary.

This latest volume, with the Basel players sizzling and exuberant, includes two of the "Paris" symphonies, Nos 82 in C, "The Bear" – characterised by explosive "bagpipe" drones in the finale – and No 87 in A, as well as No 24 in D and No 2 in C. This epic project will form a vital legacy: brilliant performances, historically informed.

The handsome and informative 50-page booklet provides a list of the make and date of all the instruments played. In collaboration

with the Magnum agency, each themed volume features a different photographer. You can catch up with a newly available box set of Volumes 1 to 10. Haydn brings joy and variety as no other.



◆ The Scottish composer **Martin Suckling** (b.1981) waits till his household is asleep, then starts work. **The Tuning** (Delphian) explores the hours of darkness, including a nocturne and a lullaby, expertly

performed by principal players of Aurora Orchestra, the mezzo soprano Marta Fontanals-Simmons and the pianist Christopher Glynn.

The songs of the title work move from a contemplation of death to the quietly lyrical *Two Spells for Sleeping*. A string quintet, *Emily's Electrical Absence*, pays turbulent but tender homage to Schubert and Emily Dickinson, with the poet Frances Leviston speaking her own texts between movements. Suckling's chamber music, unsettling and stirring, deftly captures night's hauntings.

◆ Time to reevaluate the composer **Alan Bush** (1900–95), long ostracised in British musical circles for his refusal to quell his pro-Soviet political beliefs that surfaced in choruses and songs for workers' choirs, as well as four operas premiered in East Germany. In a double **Composer of the Week**, Donald Macleod is in conversation with Bush's former pupil and fellow composer Edward Gregson, whose own roots in brass band music and the Salvation Army are also explored. Tomorrow to Friday, noon to 1pm, Radio 3/BBC Sounds. **Fiona Maddocks**

Television

Sharper than a scalpel

Adam Kay's medical black comedy tempers gore with nuance; two social media imposters go head to head; and Rose Matafeo returns with more easy Starstruck charms

Barbara
Ellen



This Is Going to Hurt BBC One
Chloe BBC One
Inventing Anna Netflix
Starstruck BBC One

If you're expecting a baby, then perhaps it's best to give the new seven-part BBC One drama **This Is Going to Hurt** a swerve and watch something more chilled with less gore: say, the Red Wedding massacre on *Game of Thrones*?

Adapted by doctor turned writer Adam Kay from his bestselling 2017 memoir of the same name, and directed by Lucy Forbes (*In My Skin*), *TIGTH* is like a medically sanctioned slasher movie. The opening scene involves obstetrics and gynaecology ("brats and twats") acting registrar Adam (Ben Whishaw), fresh from sleeping in his car, encountering a woman whose unborn baby's arm hangs out of her like a bloodied spindle. As the series unfolds (all episodes are on iPlayer), blood, guts and placentas are chucked around by the bucketful; trainees faint into caesarean incisions; foetal heartbeats vanish; vulvas are mutilated.

As you'd expect, the carnage comes with socio-political undertones, showing the underfunded, overstretched NHS as broken. Medics lurch through drab corridors like zombie extras in *The Walking Dead*. Patients are sometimes stupid or racist. Nor are the staff presented, glowingly, reductively, as saints and angels. For his part, Adam is human, fallible and not that nice with it. He makes a terrible mistake and scrabbles to cover it up. Treated like a serf

by his consultant (Alex Jennings), he's correspondingly mean and sarcastic ("So near, and yet so shit") to his nervous underling, played by Ambika Mod. Meanwhile, Adam's personal life with fiancée (Rory Fleck Byrne) is in tatters. A colleague wryly observes: "You should mention the gay thing at work. People might warm to you more."

The result is graphically reminiscent of Jed Mercurio's *Bodies*, but this time from the perspective of an unintentional bad guy who also does good... it's complicated. The tone chops so violently between light and shade that sometimes it forgets to take the viewer with it, but Whishaw effectively embodies the bloodshot-eyed desperation of a macho-hours work culture where every slip can mean life or death.

If the medical profession is rife with impostor syndrome, then **Chloe**, the six-part BBC One thriller created, written and directed by Alice Seabright (*Sex Education*), is about embracing the fraud within in a social media-addled world where the heavily curated onscreen life is king.

Erin Doherty (Princess Anne in *The Crown*) stars as Becky, first spied obsessively scrolling through the Instagram-feed of Chloe (Poppy Gilbert). Chloe's perfect existence (big house, perfect marriage, yoga, blah, blah) appears to mock Becky's reality: an office temp living with a dementia-stricken mother. When Chloe dies, Becky restyles herself as art-world somebody Sasha, and infiltrates Chloe's social group, including her best friend (Pippa Bennett-Warner) and husband (Billy Howle). What is Becky up to, and what was her relationship with Chloe?

Doherty gives a beautifully ambiguous performance in which it's difficult to work out whether Becky is malignant or just messy. Her eyes shine coldly, victoriously,



Erin Doherty is superb, barely needing to speak; her intense, hyper-vigilant face says it all

'Like a medically sanctioned slasher movie': This Is Going to Hurt, starring Ben Whishaw as Adam Kay. BBC/Sister/AMC



as she successfully navigates her new clique: an arty, voluminous dress here, a carefully calibrated accent there, laid-back entitlement everywhere. The real Becky keeps escaping through the cracks (hate, envy, need), but there's honesty there too. She knows she's a construct – a talentless Ms Ripley – but it's still better than who and what she really is.

I loved all this, I sucked it up like a superfood smoothie. But sadly, a few episodes in (again, the whole series is on iPlayer), *Chloe* turns sludgy and formulaic, with a denouement that's as unlikely as it is overexplained. While still watchable, it wasn't a patch on the earlier episodes, in which *Chloe* is a study of social climbing mores in the modern era, with mischievous flashes of Patricia Highsmith. Doherty is superb, barely needing to speak: her intense, hyper-vigilant face says it all.

Another delicious impostor of the social media age arrives in the latest Shonda Rhimes offering,

'Embracing the fraud within a social media-addled world': Chloe, left, starring Erin Doherty.

Julia Garner, below left, as Anna Delvey in the 'droningly repetitive' Inventing Anna.

Nikesh Patel and Rose Matafeo, right, in Starstruck. BBC; Netflix

Netflix's nine-part **Inventing Anna**, part-directed by David Frankel (*The Devil Wears Prada*) and based on a 2018 *New York* magazine article, How Anna Delvey Tricked New York's Party People, by Jessica Pressler.

Julia Garner stars as Delvey, real name Anna Sorokin, who posed as a fake German heiress, managing to dupe Big Apple high society, and (almost) the banking world into financing her multimillion-dollar schemes, including a Park Avenue social club. In real life, Sorokin was jailed for her crimes (after her release, she was detained again for overstaying her visa).

I was expecting an examination of upmarket grifting on a major scale, but unfortunately *Inventing Anna* is a padded-out mess. Despite being swamped by her wigs, Garner is suitably fierce and commanding as Delvey – demanding private jets; denouncing people as "basic" – but after a while, her

narcissistic shtick ("My father will wire over the money") becomes droningly repetitive.

Moreover, Delvey's relationship with the journalist Vivian (Anna Chlumsky), presumably representing Pressler, is overplayed, as are the relentless sequences following journalistic process – we practically end up writing the piece with Vivian (I know we journalists are dead sexy and all, but Watergate this ain't). *Inventing Anna* would have worked far better if it had focused on the flawed but mesmerizing hot mess of Delvey, rather than on getting the story about Delvey. I was shocked to find myself bored and wondering if other viewers would last until the end.

The first series of the UK-based millennial romcom-sitcom **Starstruck** was an unexpected hit last year. Created and co-written by the New Zealander comedian Rose Matafeo, it followed her character, Jessie, as she blundered into a relationship with famous actor Tom (Nikesh Patel).

The six-part second series begins with Jessie not returning to New Zealand after all, and she and Tom continuing their adventures in odd coupledness. The script remains baggy, with Matafeo's charisma doing some heavy lifting. Still, it's a warm, easy watch. Minnie Driver reprises her role as Tom's self-serving agent ("I recognise you from Instagram. You realise anyone can see that?"), and I'm sure we'd all love – love – to know who Russell Tovey based his obnoxious, laddish film director on. While *Starstruck* makes obvious nods to *Notting Hill*, the vibe remains zones 4-6, and it's all the better for it.



Audio

Podcasts & radio

WATCH LIST

Barbara Ellen's best of the rest

Imagine... Marian Keyes: My (Not So) Perfect Life (BBC One)

Alan Yentob's art series profiles the bestselling Irish writer Marian Keyes (below). She talks candidly about alcohol addiction, depression and the blatant chauvinism directed at "chick lit". Direct, engaging, whip-smart, Keyes never disappoints.

Love Is Blind (Netflix)

It's back – the second series of the hit dating show where couples meet in the dark and are then astounded to discover they might not have much in common after all. Preposterous it may be, but it's also addictive.

60 Days With the Gypsies (Channel 4)

In the raw, sometimes alarming opener of this documentary series, explorer Ed Stafford experiences the ups and downs of life with Romany Gypsies and Irish Travellers, with outsider distrust and evictions constantly forcing them to move on.



Captive audiences

A Radio 4 hostage thriller electrified; Frank Cottrell-Boyce made a compelling case for children's books; and a charming listener got to run her own station for the day

Miranda Sawyer



Limelight: Siege BBC Radio 4
Archive on Four: Wonderlands BBC Radio 4
Backlisted backlisted.fm
Headwaters BBC Radio 4
Absolute Radio Natalie Bauer Media

Well, shake up my prejudices and slap on my headphones, there was such a great drama series on Radio 4 last week. Modern, real, exciting; great acting, careful sound design, gripping plot. I know! No surprise, though, when you see the writers. **Siege** is co-written by Katherine Jakeways, who gave us the station's meet-cute-then-what series *Where This Service Will...*; Darragh Mortell, who wrote the Prix Europa-winning *I Am Kanye West*, also for Radio 4; and Eno Mfon, whose one-woman stage play about skin bleaching, *Check the Label*, was turned into a Channel 4 short. Their considerable forces created a five x 30-minute thriller, produced by BBC Cymru Wales, that zoomed straight on to my best of the year list. Bet you it's still there in 10 months' time too.

The plot is essentially a remix of the 1973 Norrmalmstorg bank robbery and hostage-taking crisis in Sweden that gave the world the concept of Stockholm syndrome. **Siege** moves the action to a contemporary London mini-market, where five people are doing a lunchtime shop when an armed robber strikes. From there, the drama doesn't cleave too closely to the real event, but there are certain elements that chime: surprised hostages, rolling TV coverage, money demands, the hint of a gas attack. Oh, and sympathy for the bad guy.

It's not the hostage-taker that we hear from, however, but the six people captured (the shoppers and a security guard). From the start, their characters shine; just the way they speak makes them realistic. You're gripped by them, during the twists and turns, the jokes (there's a great one about paper bags), the arresting imagery... right up to the end, which doesn't do what you

expect. **Siege** is a character study, a state-of-the-nation commentary and a white-knuckle edge of your seater, all in one. It's part of Radio 4's newish **Limelight** podcast strand, which has certainly pepped up the station's drama, so hooray to the commissioners for that.

Great writing is, of course, where all drama begins, and the writer Frank Cottrell-Boyce made a case for children's books in **Wonderlands**, last Saturday's *Archive on Four*. His contentions – that children's books are as good, if not better than many adult novels, and that Britain is a world leader at writing for kids – were strongly made, and there were some lovely moments. Publisher Barry Cunningham started his career dressed up as a puffin, for the Puffin Club, from the children's book imprint: "Actually, it's a remarkably intimate activity," he said. "Children tend to tell you their secrets."

While we're on book tips, Cottrell-Boyce has been a guest on **Backlisted**, the immensely popular podcast that discusses old books. I haven't listened for a while, but revisited, to check how it's doing. Fine, is the answer: hosts John Mitchinson and Andy Miller are as jovial and clever as ever, the conversation informed and flowing. Cottrell-Boyce (yes, I'm a FCB fan: listen to his *Desert Island Discs* to become one, too) was part of a moving discussion of E Nesbit's *The Railway Children*. The other guest was Katherine Rundell, author of *Rooftoppers*, another children's book that wipes the floor with most adult novels. She was moved to tears, more than once, during the chat. That's what great writing can do.

The BBC has always revered writing (over, say, art or music), and Radio 4 has long been peppered with literary programmes. A glance at last week's schedule gives us *Bookclub*, *A Good Read*, *Poetry Please*, *Lemn Sissay's Poetry Rebels*, as well as the actual reading-out-loud of books at 9.45am and midday every day. More literature, too, in **Headwaters**, a one-off R4 programme about stream-of-consciousness writing, hosted by Rebecca Watson, author of the everything-in-one-day novel *Little Scratch*. Nice use of music and some excellent archive material, including Virginia Woolf, TS Eliot and James Joyce, made this an easy listen.

While we're on books, BBC Arts has a chatty new book offering, *Turn Up for the Books*, with some good guests such as Skin and the Rev Richard Coles. But the show isn't quite there yet. Hosts Irenosen Okojie, Dan Smith and Simon Savidge need to perk up

their presentation a little and be more specific in their opinions. At the moment, there are too many platitudes for this show to be useful.

Enough bookery. Let's talk straightforward radio, shall we? A few days ago, Absolute brought a brilliant idea to reality: **Absolute Radio Natalie**, where they gave an Absolute listener, Natalie Cole, her own station for a day. What a sweet concept, and Natalie was an excellent choice. Obsessed by singalong tunes, helped by the regular presenters, she proved a radio natural, especially great with guest Liam Gallagher: "I kind of want to have a swear-off."

There are some interesting radio ideas out there at the moment. Ex-talkRadio host Iain Lee has a

'A radio natural': listener Natalie Cole in the studio at Absolute Radio.



phone-in show on Radio Anywhere, an online station he's started; and Shaun Keaveny, previously of 6 Music, has booted up his own, one-day-a-week station too, Community Garden Radio. Talented radio people creating not only the programmes they want to hear but the stations too: more power to them.

Elizabeth McGovern



'A striking production splices film and theatre with finesse...

A THOUGHTFUL AND CLASSY SHOW'

The Guardian



The Secret Conversations

With Anatol Yusef

'McGovern is FABULOUSLY SARDONIC'

Evening Standard

avagardnerplay.com

📺 @AvaGardnerPlay

KARL SYDOW

Produced with the support of the Ava Gardner Trust

RIVERSIDESTUDIOS UNTIL 16 APRIL

Book now
riversidestudios.co.uk
020 8237 1000

Writer Frank Cottrell-Boyce, presenter of *Archive on Four: Wonderlands: 'some lovely moments'*



Artist of the week

Melancholy
magic...Kitty
EmpireArooj Aftab
Brudenell Social Club, Leeds

Flanked by just bass and harp, the Grammy-nominated, Brooklyn-based Pakistani artist Arooj Aftab wows Leeds with a pared-down account of her latest album – and its standout track, beloved of Barack Obama

On this year's best new artist Grammy award shortlist (the ceremony is in April), Brit-winning pop revelation Olivia Rodrigo is battling it out with Billie Eilish's brother, Finneas, and rapper Saweetie, among others; Arlo Parks is in the mix too.

Gatecrashing this none-more-mainstream party, however, is a little-known electronic composer and jazz conservatoire graduate who sings songs of longing in her native Urdu. Arooj Aftab's spellbinding music defies easy categorisation. Jazz, ambient and traditional forms such as the *ghazal* – a Persian/Pakistani form of poetry – are components, rather than complete accounts, of Aftab's work, which is full of ancient sadness and modern compositional rigour. The point of her work is not to promote orientalist readings of traditional Pakistani music. Aftab's is as much a New York state of mind (her current home) as it is a south Asian one. Singer Jeff Buckley is a relevant reference point; Aftab covered his cover of Hallelujah as a teenager and it went viral in Pakistan. Buckley, of



'A great, rather than a hushed, night out': Arooj Aftab at the Brudenell Social Club, Leeds, with bassist Petros Klampanis, left.

Photograph by Gary Calton/the Observer

BIRD ON THE WIRE & FRIENDS PRESENT

BIG THIEF

24 FEBRUARY
MANCHESTER ACADEMY, MANCHESTER

25 FEBRUARY **SOLD OUT**
BARROWLAND BALLROOM, GLASGOW

27 FEBRUARY **SOLD OUT**
O₂ ACADEMY BRISTOL, BRISTOL

2, 3, 4 MARCH **SOLD OUT**
O₂ SHEPHERD'S BUSH EMPIRE, LONDON

5 MARCH EXTRA DATE ADDED
O₂ SHEPHERD'S BUSH EMPIRE, LONDON

TICKETS FROM SEETICKETS.COM



DRAGON NEW WARM MOUNTAIN I BELIEVE IN YOU
NEW ALBUM OUT NOW



course, admired the great qawwali singer Nusrat Fateh Ali Khan.

Only one of Aftab's mesmerising songs is in English: Last Night, a translation of a Rumi poem that meditates on a lover's beauty. On her haunting third album, *Vulture Prince* (2021), it features a reggae rhythm. When she sings it starkly tonight, accompanied only by double bass and harp, Aftab repeats the song's central melancholy phrase: "Last night, my beloved was like the moon, so beautiful," eyes narrowed, hands fluttering. Each time, she imbues it with a different intonation in her velvety, reverb-laden voice. It all ends with a metaphorical mic drop as Aftab, gathering volume, declares her lover to be: "More beautiful than ... the sun."

The crowd whoop their approval. You can see Aftab is slightly taken aback by this avid reception on a cold Monday night in Leeds. This gig was scheduled to be seated, but having sold most of the tickets and still fielding inquiries, she and the promoter agreed to ditch the seats to increase capacity. Some engrossing modular synth compositions by the support act, Jake Mehew, add to the feeling of a great, rather than a hushed, night out.

Aftab is by now probably used to upending expectations. She arrives on stage wearing a sleeveless silver coat, like a *Doctor Who* villain, sipping whisky; Scottish harpist Maeve Gilchrist sports a similar

iridescent dress. For an artist whose latest album is suffused with the sadness at the loss of her brother and a close friend, Aftab is also very funny. Her new label, she says, got her a stylist. "So that's why I'm dressed like a can opener."

That high-profile Grammy nod is just the latest in a list of recent firsts for an artist who moved from Lahore to Boston aged 19 to study music and has since stationed herself in Brooklyn. *Time* magazine praised Aftab for releasing one of the best songs of 2021, Mohabbat, last spring; former US president Barack Obama put the track (also up for its own Grammy) on his influential summer playlist. *Vulture Prince* featured on a plethora of end-of-year charts.

All of these events, she told an interviewer from Berklee College of Music (her alma mater), virtually melted her social media accounts when they happened, catapulting this previously niche artist into widespread renown. She's now signed to jazz powerhouse label Verve, once home to names such as Nina Simone. So Billie Eilish has a fragrance? Aftab's Bandcamp merchandise included (it has long since sold out) a *Vulture Prince* scent designed by an Egyptian Canadian perfumier to her specifications: "90s Lahore, huge oak trees, seasonal fruit, fire worship, empty space, [Prince's] *Purple Rain*."

Tonight's set – bar the encore

– comes exclusively from *Vulture Prince*, a multilayered record replete with guitar, violin and flugelhorn that, despite the language barrier, seems to speak directly to anyone in any kind of pain. All the tracks have been reworked for Gilchrist's harp and the double bass of Greek musician Petros Klampanis, a pared-down rendering that nonetheless packs an intoxicating punch. The most jazz thing about this setup is how Aftab encourages the players to extemporise – this is, in essence, a three-way conversation in which the sublime is summoned through multiple channels. On the extraordinary *Suroor* (Felicitation), Gilchrist plays what can only be described as a mean funk harp; at one point, both she and Klampanis percuss the bodies of their instruments. "It's rude, how good they are," notes Aftab of her musicians.

"This will be the banger off the record," she announces wryly as the set nears its end. The lighting tech turns some brights on to the spinning disco ball to howls of appreciation. This is, of course, Mohabbat (Love), the gateway drug for the album, and home to some of Aftab's most elegiac intonations. The song concludes on a restrained shimmer of harp and the beat of one bass note, and Aftab's voice – redolent of the cool of evening, but also of overwhelming emotion just kept at bay.

Hot tracks



Shamir
Caught Up
Some vintage pop yearning from Shamir, whose versatile, featherlight vocal pairs well with 90s sounds.



Sharon Van Etten
Porta
The New Jersey singer-songwriter exorcises her demons in a rousing single about depression – and pilates.



Koffee
Pull Up
Delightful showcase for the wildly talented Jamaican singer, trailing her long-awaited debut album.

Albums



Nneka
Love Supreme
(Bushqueen Music)

Plugged by Nas, sampled by Rita Ora, Nigerian-born, Hamburg-based Nneka makes music that ranges across genres, a versatility that chimes with her own internationalist backstory: she's also a visual artist with an anthropology-archaeology degree. Her fourth album, released on her own label, takes in African-inflected reggae resonant with electronics (Yahweh, Maya), dissonant soul (About Guilt) and the stark, trip-hop-like Afrobeat of the title track. Made in lockdown, independent of her previous labels, Nneka has been keen to join the dots between the contemporary Nigerian pop takeover and her own predilection for spacious, bass-y production.

The silver thread throughout these songs is Nneka's deceptively featherlight voice, one that tends towards sweetness and serenity but can pivot towards a sharp righteousness. The politically charged Afrobeat-rap of Yansh is both playful and furious. Then there's the grace of her songs that ponder deceit and healing. There are bangers here that deserve a wider audience. The dubby love song Tea? finds Nneka reconnecting with a former lover, checking on whether he has done as much work on himself as she has – gently, but pointedly. **Kitty Empire**

Big Thief
Dragon New Warm Mountain I Believe in You
(4AD)

Like so much else, the momentum built up by Big Thief's two excellent 2019 albums was halted by the pandemic. They began work on their fifth album almost two years ago, but it's been a lengthy gestation. In

part, though, that was because they chose to record its 20 songs in four sessions, each in a very different location (upstate New York; Topanga Canyon, California; the Colorado Rockies; Tucson, Arizona), each with a different engineer. The result is their most varied and expansive record to date.

With the running order hopping between the four sessions, there's the feel of a carefully curated mixtape to proceedings, stark balladry rubbing shoulders with raucous hoedowns and bucolic country rock. As with all the best records, there are fresh highlights with every listen: the intimate Change, as affecting as Orange from their third album *UFOF*; the infectious Spud Infinity transcends the awfulness of its title to cut its metaphysical lyrics with references to garlic bread and potato knish; the loose, distorted groove of Little Things; Love Love Love's meandering guitar parts that could have come from a Crazy Horse record – the list goes on and on. Wonderful. **Phil Mongredien**

Alt-J
The Dream
(Infectious)

Perhaps Alt-J don't get enough respect for their creative promiscuity. Joe Newman's choirboy croon is so distinctive, often cooing an incomprehensible plaint while sparsely arrayed instruments cluck in sorrowful sympathy, that their songs' ambitions can be overlooked. There's nothing as startling on this fourth album as 2018's impressive sally into hip-hop, Deadcrush Remix, but *The Dream* proves how good they've become at seeding blues, funk and house into their typically English choral, classical and folk forms. Perhaps this is a largely commercial decision – it's the bluesy Left Hand Free that tops streaming charts, rather than delicate delights Taro or Tessellate.

Either way, *The Dream* is another enjoyable stroll around the band's latest curiosity shop. Crypto cowboys get called out on perky Hard Drive Gold, and there's some extravagant wordplay on U&ME. Yet death also presides, with murder ballad Happier When You're Gone and the intense Get Better, about watching someone slip slowly away in Covid times. Technically proficient, beautifully sung and lyrically acute, it exemplifies what *The Dream* does so well. **Damien Morris**

Louis Hayes
Crisis
(Savant)

In his long career, Louis Hayes has been the drummer of choice for Oscar Peterson, Cannonball Adderley and Horace Silver, to name but three, and has led many of his own bands. Although not one of your flashy, upfront drummers, he has an unmistakable style: excitement tempered by poise.

His latest band is a quintet, its members drawn from the current New York jazz scene. The slightly gruff sound of Abraham Burton's tenor saxophone and the ringing tones of Steve Nelson's vibraphone make a nice tonal contrast, and they're both fresh and engaging soloists. Pianist David Hazeltine is best known for his own trio albums (some with Hayes on drums), but he plays his supporting role in the rhythm section immaculately, emerging for the occasional, elegant solo. Bassist Dezron Douglas and Hayes seem to have worked up one of those bass-and-drums partnerships that become pure intuition.

That's why the whole thing swings so effortlessly. As if all this weren't enough, there's a very good guest singer, Camille Thurman, in two numbers. I tried to pick out the best from these 10 tracks but, believe me, they're all equally good.

Dave Gelly

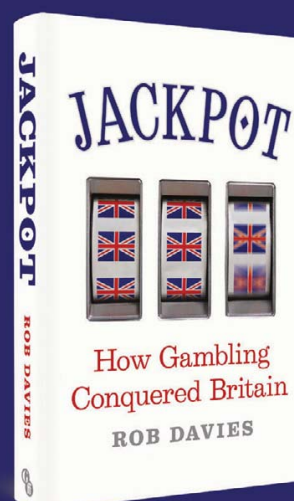
“It's rude, how good they are,” notes Aftab of her musicians

A striking exposé of the UK gambling industry

Guardian journalist Rob Davies investigates the sinister inner workings of the UK gambling market – and the uncertain future of thousands of victims.

Order your copy now to save 20%
Visit guardianbookshop.com or call 020 3176 3837

*Get free UK p&p on online orders over £20. Promotional prices valid for a limited time only



Save
20%
£11.99
(RRP £14.99)

The Guardian Bookshop

Architecture

Out of the ordinary

A prized 1970s art museum, part castle, part glasshouse, Glasgow's Burrell Collection has reopened after a £68m renovation, more spacious and visitor-friendly, but at what cost to its original design?

Rowan Moore



Burrell Collection

Pollok Country Park, Glasgow;
reopens on 29 March

The Burrell Collection is majestic and abundant, a rich man's hoard of 9,000 objects, industrial wealth transmogrified into Chinese porcelain and medieval stained glass, paintings by French impressionists and Scottish colourists, Persian carpets, suits of armour, Roman and Egyptian

antiquities. Amassed by the Glaswegian shipping magnate Sir William Burrell, it was given by him and his wife, Constance, to the city of Glasgow in 1944. Eventually, in 1983, a new building was completed to house it, in Pollok Country Park, the city's largest green space.

It's an exceptional work of architecture whose conception goes back to 1971, when the young Cambridge-based architects Barry Gasson, John Meunier and Brit Andresen won a competition to design the collection's home. Its principal aim was to make the most of its natural setting, in high, pillared, glass-walled galleries that allowed you to see a Rodin bronze or a Ming sculpture against a woodland backdrop. But it didn't get you there immediately. As Meunier now puts it, you experienced "a gradual immersion into the magical world of the collection".

First, you wandered through rooms in red sandstone and timber, part castle, part domestic, part glasshouse, both crafted and industrial, intimate and grand, eclectic and varied like the collection, and responsive to both its personal and public aspects. Gothic doorways and window surrounds were built into the fabric. Confident concrete columns and robust timber beams stood alongside the art in relationships of mutual respect. The art and architecture worked together in a three-dimensional composition.

Next month, the Burrell reopens after a £68.25m renovation lasting more than five years. The aim was to fix defects in the ageing fabric and reverse declining visitor numbers, from 1 million a year when the building opened in 1983 to 150,000 by 2015. A rearranged interior allows a 35% increase in gallery space, enabling more rotation of the exhibits, which it is hoped will attract more visitors. A "hub" has been formed in the heart of the building, an atrium with stepped seating for events.

A new main entrance has been formed, so as to encourage more passersby to enter from the park. In the original layout you entered through a portal in the end of a long pitched-roof wing that looked like a fragment of a monastery. This was felt to be too "ecclesiastical" and off-putting by the architect for the renovation, John McAslan + Partners, and the route through the wing protracted and awkward. The



new entrance takes you across an open "piazza" through glass doors into the centre of the complex.

Necessary steps have been taken to fix leaking roofs, improve climate controls and bring the collection up to current standards of sustainability, conservation and display. The engineer Arup has meticulously worked out a way of upgrading the extensive glazing, such that it looks the same as the more primitive system of the original structure.

It is certainly welcome that more of the collection can be shown in better conditions than before. Most of the building's magic is still there. It's like a man-made version of a walk in a park, where the glass-

walled galleries achieve as close a connection as possible between art and trees. There are frequent inversions of inside and out: some internal walls are made of thick stone, as if they were external, and much of the glazed exterior skin wishes itself towards invisibility. From deep inside the building you see greenery through layers of space and objects. Daylight comes from many directions, sometimes flooding through a glazed roof, sometimes glimpsed at the end of a vista. There is also a pleasing contrast of building techniques: the stone is hewn and carved, made to last for ever, while the assemblies of concrete and timber have a basic, just-bolted-together feel.



'Felt to be too "ecclesiastical" and off-putting': the Burrell Collection's original entrance, pictured in 2016. McAteer Photography

Philharmonia

Gaspard's foxtrot

and *Peter and the Wolf*
with the Philharmonia Orchestra

Wednesday 16 February,
1pm and 3pm
Queen Elizabeth Hall



Recommended for ages 5+

Tickets: adults £9 / £12,
children £4.50 / £6

(£2 transaction fee online,
£3 by phone)

**Narrated by Gaspard the
Fox author Zeb Soanes**
Part of the Southbank
Centre's *Imagine*
Children's Festival

**SOUTHBANK
CENTRE**
RESIDENT

philharmonia.co.uk
0800 652 6717

Supported using public funding by
**ARTS COUNCIL
ENGLAND**

'Most of the magic is still there': John McAslan + Partners' revamped Burrell Collection, with the new entrance visible at the top of the steps, below.



John Meunier, though, is not happy. He has publicly decried the relocation of the entrance, which has entailed the displacement of some stained glass. The original design also included the reconstruction of three rooms from Burrell's home, Hutton Castle, two of which have now gone. Meunier objects, he tells me, to "the crassness of the abrupt transition from outside to inside, as opposed to the carefully orchestrated transition from the quotidian life outside to the exquisite, almost timeless life among the objects in the collection, a transition of light levels as well as space". John McAslan says that the changes are necessary for ease of circulation, and that the lost rooms were little visited.

What's at stake here is a clash of cultures. The Burrell represents a road that turned out to be less travelled in modern British architecture, where buildings were considered as things composed, like music or poetry, an attitude that includes the possibility that a less than obvious route to a desired destination might be desirable. McAslan, who once worked for Richard Rogers, comes from the more dominant hi-tech approach, which is more about problem-solving and directness.

© CSG
CIC Glasgow
Museums
and Libraries
Collections;
Alan McAteer;
Elaine
Livingstone

“Every part of the original building had personality and intent. Or soul, if you like. McAslan's interventions don't really do soul: they do the job

His way aligns with that of modern museums, which seek accessibility and permeability. The old Burrell, says its management, no longer met "visitor expectations or standards required for a major cultural building". They will do what they have to do to work with a listed structure such as the Burrell, but they don't want the architecture to get in the way of their objectives. The subtle qualities of which Meunier speaks can get blown away in the process.

The Burrell is run by Glasgow Life, a charity that "delivers a wide range of services on behalf of Glasgow City Council". You can't blame them for wanting the building to meet its needs, but something has certainly been lost. Every part of the original building had personality and intent. Or soul, if you like. McAslan's most significant interventions in the Burrell don't really do soul: they do the job, often with quality and skill, but without particular feeling for this unique place. The main new moves – piazza, sliding glass doors, atrium – are the stuff of corporate and cultural buildings everywhere.

The Burrell is a collection like no other, for which reason it had a building like no other. It still has, and in important ways it's better than before, but it has become a little more normal.

Dance

Lured by an old flame

Sarah Crompton



Tanztheater Wuppertal Pina Bausch: Kontakthof

Acosta Danza: 100% Cuban
Both Sadler's Wells, London EC1

A young cast make Pina Bausch their own, while Carlos Acosta's great dancers deserve better material

There's a difficult balance in dance between being yourself on stage, making an impact with the weight of your presence (which is why people want to watch you in the first place) and presenting the choreography.

Pina Bausch's **Kontakthof**, about life, love and the ongoing need for contact, was made in 1978, when the choreographer was developing her unique ideas about *Tanztheater*. It was created with a group of fiercely individual dancers, who brought their own personalities to the piece, and then deepened by the performers she nurtured and treasured down the years.

It has also been performed by non-dancers – old and young – who had a different authenticity. Now it's back, in the hands and bodies of a new, young cast who are striving to burrow inside its sad, strange, troubling encounters between the sexes.

The society depicted to a soundtrack of songs from the 1920s and 30s, with its formal dances and incongruous nature film show, belonged to Bausch's parents' world. At first, this different generation struggle to find their way inside its gestures, its tone – all those silk dresses being twirled by anxious hands, hair being smoothed, teeth being shown.

As the three-hour piece

progresses, though, the universality of its rituals, the pain and hope underlying the dances, pierces through. The dancers relax, letting their own lives illuminate Bausch's steps. It isn't quite as it was, but it is still utterly engrossing.

The dancers are undoubtedly the best thing about **100% Cuban**, Carlos Acosta's latest mixed programme for his Cuban-based company Acosta Danza. They have talent, personality and enthusiasm that beams off the stage. It is a pleasure to spend a couple of hours in their company.

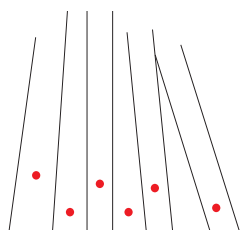
The problem they face is that Acosta's clear eye for potential in a performer is patchier when it comes to choosing works in which they can flourish. *Hybrid* (by Norge Cedeño and Thais Suárez) is a messy misunderstanding of the myth of Sisyphus, enlivened only by the energy of the dancers; *Impronta* (by Maria Rovira) fails to make the most of the talent of Zeleidy Crespo, who can do anything asked of her but is here asked only dull questions.

Liberto, a duet about a freed slave, in which Crespo stars alongside Mario Sergio Elias, pushes her into incredible shapes and poses, and company dancer Raúl Reinoso has some good ideas, but its hectic intensity never quite gets anywhere. *De Punta a Cabo*, choreographed by Alexis Fernández (Maca) and Yaday Ponce, which sets the dancers against a film of them on Havana's Malecón, the sea wall where young people hang out and dream, makes a lively ending to an evening, but its mix of pointe shoes and trainers feels a little forced.

Thank goodness, then, for Pontus Lidberg, whose sophisticated *Paysage, Soudain, la nuit* has a sumptuous score by Leo Brouwer and Stefan Levin and a glorious setting of a line of corn, courtesy of Elizabet Cerviño. It lets the dancers shine, their feet slipping and sliding, their arms a tapestry of gesture, the movement seemingly simple but always enticing.



'Utterly engrossing': *Kontakthof* at Sadler's Wells. Photograph by Tristram Kenton



Books



History

The Stasi, stanzas and a war with words

Philip Oltermann's account of how the Stasi decided to use poems as a means of fighting capitalism is fascinating, strange and troubling, writes Anthony Quinn

The Stasi Poetry Circle: The Creative Writing Class That Tried to Win the Cold War
Philip Oltermann
Faber, £14.99, pp224

The folk singer Woody Guthrie famously scrawled "This machine kills fascists" on his acoustic guitar. Such dramatic sloganeering is the privilege of youth and a grand illusion; with age comes acceptance that music – art in general – carries no serious threat. Or does it? In the 1980s, the Stasi, East Germany's much-feared secret police, decided that the best way to

fight the creep of capitalism was not with bombs and rockets but with a stealth weapon of unstable potential: poetry.

Philip Oltermann's engrossing *The Stasi Poetry Circle* recounts a history so outlandish and unlikely that you feel it must be true. The author was inspired to investigate after running his own poetry group for pensioners at a day centre in London's King's Cross. How had a brutal spy agency alighted on poetry, "this vaguest of disciplines", as a tool for training its employees? His research brings him into contact with soldiers and border

guards who attended monthly meetings of "writing Chekists" at the Adlershof compound, a place so secret it didn't even feature on a map of Berlin. Here, they would mull over the finer points of verse while bearing in mind the writer Friedrich Wolf's stern credo: "The material of our age lies in front of us, hard as iron. Poets are working to forge it into a weapon. The worker has to pick up this weapon." You can almost hear the sound of pens being chewed.

Overseeing this inky mission was the circle's leader, Uwe Berger, who, after some searching, believed he had found his star student. Alexander Ruika was a recruit who had followed his colonel father into the Guards Regiment, an elite training ground for Stasi recruits. What separated Ruika from his fellow versifiers was his use of figurative language, the "mastery of metaphor" that Aristotle believed was the mark of genius. Oltermann traces his early successes – a string of awards, publication in prestigious literary magazines – but also hears a dissenting voice

in his poems that suggests Ruika was not a model Chekist but "the Hamlet of the Stasi poetry circle", a soul at war with himself. His ambivalence becomes almost a test case in this account – how to reconcile the free fluidities of poetry with the ideological constrictions of communism. Be prepared for a sting in the tale.

Contradiction also animates the story of Berger, the man at the centre of the web. A mediocre poet who won vast acclaim, he had refused to join the Socialist Unity party and yet had accumulated significant influence within the state. A total of 620,000 informers were listed on the Stasi's books between 1950 and 1989, their role to report on dodgy tendencies and opinions among the populace. The GDR was, in effect, a nation of curtain-twitchers. Berger had been approached to join them as an "informal collaborator" and apparently took to the work with alacrity, turning out a steady flow of lies, half-truths and obfuscations. In 1982, he was rewarded by the Stasi with a silver "brotherhood in

This week



Ten Thousand Apologies
Miranda Sawyer on the chaotic story of cult indie band Fat White Family



The books interview
Light Perpetual author Francis Spufford on his reading habits, fear of death and his next novel



Poetry book of the month
Kate Kellaway on C+nto & Othered Poems by TS Eliot prize winner Joelle Taylor

Berger implied that his work as an informant came to an end once he took over the poetry circle at Adlershof

arms” medal for his efforts, though in a memoir he wrote after the Berlin Wall came down he makes no mention of it or of his reports. He implied that his work as an informant came to an end once he took over the poetry circle at Adlershof, whereas we now know this posting marked a sinister new chapter in his snitching career.

Oltermann’s intention is to understand not merely the mind of the spy but the spied-upon, with a sympathy that makes the book close kin of the German film *The Lives of Others*. He adduces the Kafkaesque example of Annegret Gollin, a writer arrested and sentenced to prison “on the basis of a single poem that was never published”. An adventurous, independent-minded young woman who liked dancing and hitchhiking – a “tramper” in the suspicious terminology of the Stasi – Gollin was a rebel spirit who felt estranged from the party and the counterculture. Having moved to Zwickau aged 23, she joined two poetry circles where her nonconformist views were soon noted; she was eventually shipped to the Stasi and interrogated over the exact meaning of a poem, Concretia, about the proliferation of concrete high-rises. As Oltermann observes, it was as if she had been caught “building homemade explosives” rather than writing a few lines of verse. After several interviews in which she had to explain her work, Gollin was sentenced to 20 months in prison for “public vilification of an organ of the state”. Her son was packed off to a children’s home.

Reading these stories of bureaucratic paranoia inclines you to wonder if the Stasi’s poetry programme wasn’t merely a willed distraction from the reality on its doorstep. After all, how could a nation right on the fault line of the east-west nuclear war zone possibly lose sleep over the smallholdings of poetic endeavour? And yet spying took a stranglehold on East Germany. As the population shrank the numbers of people employed by the Stasi multiplied; in the 1960s, it doubled in size and doubled again in the 1970s. Later, Oltermann focuses upon the career of poet-novelist Gert Neumann, whose books were so cryptic that nobody in the culture ministry could properly understand them: he was “a locksmith by trade and he wrote like one”. Nonetheless he was subjected to close surveillance and harassment that essentially amounted to gaslighting. When the Stasi felt that even this wasn’t enough it recruited his mother to spy on him. (Film idea: *The Lives of Mothers*.) How Neumann’s story intersects with that of Alexander Ruika is one of the happier episodes in this grippingly well-written book.

To order *The Stasi Poetry Circle* for £13.04 go to guardianbookshop.com or call 020-3176 3837

Fiction

New India, old ideas

Pankaj Mishra returns to fiction with an admirable attempt to tackle class, bourgeois greed and nationalism. But the book’s cartoon characters and flimsy plot don’t ring true, says Abhrajyoti Chakraborty

Run and Hide
Pankaj Mishra
Cornerstone, £16.99, pp336

Midway through Pankaj Mishra’s first novel in 20 years, *Run and Hide*, the narrator, Arun, predicts something drastic. “The new India will never make it,” he thinks, on a long cab ride from New Delhi to the Himalayas. Arun has just abandoned his girlfriend, Alia, in London and returned to India for the first time since his mother’s funeral. A close friend of Arun’s died by suicide in an American prison not too long ago; another friend is about to make a creepy move on Alia. And yet Arun is beleaguered more by his country’s prospects than his breakup or loss. You don’t have to agree with his opinion of “new India” to realise that his prognosis is superfluous to the story.

Ever since his debut novel, *The Romantics*, was published in 1999, Mishra has established himself as a prognosticating pundit of sorts. His essays have scrupulously documented the dark underside of India’s economic growth: the widening rift between the country’s nouveau riche and the millions who struggle to make ends meet; the decades of military occupation of Kashmir; the reverberatory ascent of Hindu nationalism. In 2017 he published *Age of Anger*, an ambitious

polemic that traced the rise of Modi, Erdogan and Trump to older ideas of discontent with western modernity. Even in the 18th and 19th centuries, Mishra wrote, “the sense of being humiliated by arrogant and deceptive elites was widespread, cutting across national, religious and racial lines”.

Run and Hide puts this provocative theory into practice. In the opening pages, when we’re told that Arun and his friends are “self-made men of... lowly social backgrounds”, we’re already being primed to expect a cautionary tale about our unequal world. Aseem is a novelist and a media personality who is perceived as a hero of “petit-bourgeois aspirations” in India. Virendra was born a Dalit, the lowest Hindu caste, once called “untouchables”, but becomes a Wall Street billionaire within a few years. Arun’s father is cartoonishly evil, at once a wife beater, a rioter, a philanderer, a foul-mouthed swindler, and a “libtard-obsessed” supporter of Modi. Arun is the only character allowed some degree of complexity. A part-time translator living in the Himalayan foothills with his mother, he is alone among his cohort in his reluctance to pursue a lucrative career. He rejects the idea of moving to the west with a plaintive remark: “How much further do I have to go for a bit of dignity?”

In Arun, the Buddhist desire to withdraw from the world coexists with a sterile self-absorption, which makes for a fascinating case study, but a wearisome narrator. The novel is robbed of a necessary frisson, what Henry James once called “an immense and exquisite correspondence with life”.

There is much to be admired about Mishra’s willingness to tackle one of contemporary fiction’s

ignored themes: class. But his social – and, frankly, moral – indictments come at the expense of a novel’s inherent imaginative promise. It isn’t just the tediously flat characters; the plot, too, is an assortment of soapbox staples, be it the rags-to-riches story of Arun’s friends, or his own poor-boy-meets-rich-girl trajectory. Women are no more than props in this sweeping inventory of male self-aggrandisement. Arun’s mother is stereotypically submissive: always “working, knitting, when not cooking or cleaning”. Alia, too, is thinly drawn, apparently doomed to vapidness by her well-off upbringing, and later, for posting selfies on social media.

The didacticism of Mishra’s essays, bracing in their clarity, works against him in fiction. Arun may be approaching 50, but his misgivings about Alia are the stuff of teenage pop lyrics: “you belonged to a world that could never quite be mine”. The reader is never quite immersed in a credible fictional landscape, because some character is speechifying on every other page about the crisis of liberal democracy or the “unfolding calamity” in India. Mishra doesn’t seem to realise the difference between the illuminating and the trivial detail, what to include and what to leave out. It is one thing to mock the pretensions of a newly wealthy middle class blinded by their own appetites, quite another to repeatedly drive home the point that everything about the rich is fraudulent, down to their “fake fingernails”. Scenes are introduced as “agonisingly vivid” before being laid out, objects are overwhelmingly catalogued as “emblems” before being described. The novel exudes a constant anxiety about being understood: Mishra doesn’t trust the reader to read between the lines.

Twenty years ago, Mishra famously criticised one of Salman Rushdie’s novels, *The Ground Beneath Her Feet*, for merely echoing “the white noise of the modern world”. Now Mishra has himself produced a bristly saga, cloying in its concerns, tailored to appeal to those who, following the literary theorist Fredric Jameson’s edict, breathlessly consume novels from the global south as national allegories. You’ll find in this book a meticulous exposition of India’s illiberal turn, how the country’s pluralist and quasi-socialist founding principles were betrayed in the past three decades. But the story lacks a subtler feeling for life.

To order *Run and Hide* for £14.44 go to guardianbookshop.com or call 020-3176 3837



‘An assortment of soapbox staples’: Pankaj Mishra. Alamy

Stasi employees film and photograph a demonstration from an apartment building in East Berlin, 1989.
Jacques Torregano/
akg-images

Memoir

The first 40 days on the Covid frontline

An author turned junior doctor's account of the chaos at work and anguish at home as Covid-19 arrived in the UK is vital, cathartic reading, writes
Tom Templeton



'In constant motion': Roopa Farooki. Julian Anderson/the Guardian

Everything Is True: A Junior Doctor's Story of Life, Death and Grief in a Time of Pandemic
Roopa Farooki

Bloomsbury, £14.99, pp240

I was working as a GP when a new respiratory illness began crossing the globe. So much rewriting of history has happened since that it's easy to forget how anarchic things felt in March 2020. Devastating images from China and Italy were followed by a deafening silence from the British government.

Junior doctors were left to implore the government to lock down on social media and TV. In our clinic, left to our own devices, we mocked up an infection control room, saw patients in cars, improvised PPE, and rotated shifts in clinic and on the phone to reduce infection.

Roopa Farooki's brilliant, raging stream of consciousness relates 40 days in her life as a junior doctor. An award-winning author, she retrained as a doctor and was in her first year working at an English seaside hospital when SARS-CoV-2 arrived here.

Forty days is the period Venetian ships were kept at anchor to reduce transmission when they docked from disease-infected ports in the 14th century, but during the chaotic opening stages of the Covid-19 pandemic Farooki is in

constant motion, walking along dual carriageways and fields from her family home with her husband and children, to the hospital and its virus. She is also reeling from the recent death of her rivalrous older sister, Kiron, from breast cancer. At the end of each exhausting day she reaches for her laptop and writes this memoir: "stolen moments in the unobserved night, like a guilty grandad sucking down a secret cigarette".

In Farooki's hospital many think fears of the virus are overblown, but within a week staff are going off sick with it, the hospital gets overloaded and people start dying; many having caught the disease there. Claps and banging of pans and self-serving soundbites from politicians contrast with the suffering and inadequacy surrounding her – an already threadbare healthcare system, chaotic pandemic guidance, hopeless PPE, minimal testing and two treatments, oxygen and *proning* ("tummy time", as an ITU consultant dubs it). As patients cough, vomit and bleed on the medics, a young colleague of Farooki's dies of Covid in their intensive care unit. Why go to work when you may be robbing your children of a mother, Farooki's relatives ask. When she has a rare day off, people jump out of her way on the seafront and shelves in the supermarket are empty.

And on top of all this she carries the heavy burden of grief and guilt at her sister Kiron's death.

"Friend is too big and small a word for what you were... You were generous with physical affection and violence. Long childish cuddles on the sofa. Casual childish slaps

and scratches and kicks and punches."

She knows people do not suddenly become heroes because they have died, nor because they have become doctors. Writing in the second person, Farooki's voice often melds with that of her sister. As circumstances designed to promote self-pity or self-congratulation pile up, Kiron/Farooki won't allow it.

"I don't know how you can go to work, she says. Picking at you like a wasp. It's selfish. It's unsafe. [...] And for the record, I don't think you're a hero. I don't think you're brave. I think you're just a mildly talented eccentric who's stumbled into a stupid time to start medicine."

In an age of amnesia and dishonesty, I loved the unedited, unflattering truth of the thoughts and feelings that Farooki's exhausted brain trawls at the end of each gruelling day. The patients who sicken and asphyxiate, the buzz of social media, hospital rules that *volte face* without explanation, memories of decisions from earlier in her life along with the voices of parents and Kiron, patients, her children and husband; all meld into a pointillist narrative.

As Conservatives make their appalling claim that Boris Johnson has had a good pandemic, it's cathartic to travel back with Farooki's memoir into the mess of the 40 days, the *quaranta giorni*, from which it all sprang.

34 Patients by Tom Templeton is published in paperback by Michael Joseph on 31 March. To order *Everything Is True* for £13.49 go to guardianbookshop.com or call 020-3176 3837

Fiction

We're not in Kansas any more

Toto Among the Murderers
Sally J Morgan

John Murray Press, £12.99, pp352

In recent years there has been a revived interest in the freedoms and oppressions of the 1970s (Emma Cline's *The Girls* was slackly based on the Manson family cult, while Elizabeth Wetmore's *Valentine* unfurled in the aftermath of male violence in 1970s Texas), and Welsh-born writer Sally J Morgan's debut novel also wrestles with how this age of seeming progression was simultaneously a perilous time to be a woman.

Morgan's deep dive into the decade, recently awarded the Portico prize (offered to writing "that best evokes the spirit of the north of England"), reflects on her own close call with two of the UK's most notorious serial killers. At age 21, while hitchhiking in Yorkshire, she was offered a lift by Fred and Rosemary West. Morgan's fondness for catching a free ride is shared by her danger-chasing protagonist Jude Totton, nicknamed Toto, for whom "the edge between life and death glitters".

The novel begins as this thrill-seeker moves with two friends, fellow art school graduates Nel and Jo, to the "roughest part of Leeds", Chapeltown, "full of gangs that prey on the immigrants who can't afford to live anywhere else". Though the neighbourhood seems initially hostile – curses are scrawled across the front door – Toto fast befriends a local sex worker, Janice, and happens upon an anarchist alternative school where fugitives

are occasionally hidden beneath the floorboards.

Toto's motley hangouts are vividly captured, from the motorway ("a river of metal, a flow of shining paintwork"), to her favourite pub ("a poky collection of fusty rooms, full of art students, anarchists, Irish republicans, homosexuals and prostitutes"), while northern dialects are affectionately threaded into the dialogue. Though Morgan's writing is bold, it is not subtle, with the emotions of her characters often glaringly on their sleeves: "The intensity of being alive stuns me," Toto narrates. "It's so incomprehensible. So fucking unbelievably beautiful."

An ambient smattering of news headlines denoting attacks or disappearances of women gradually crescendos, yet Toto remains uncompromising in her daredevilry. She is nearly assaulted twice, by ex-soldiers implicated in Bloody Sunday, and then by

an acquaintance, from which she emerges like a "drunken Boadicea, raising her arms in triumph after a night burning Rome to the ground". Toto's encounter with the Wests is comparatively fleeting, but the dread of them lurking in their unobtrusive pale-grey car lingers, finally bringing an end to Toto's recklessness.



'Bold but not subtle': Sally J Morgan. PA

Not all Morgan's cast are left unscathed: housemate Nel's narrative captures the insidiousness of male violence (on her relationship with boyfriend Simon, she muses that "Weakness and cruelty sit so close together in some people"), while the novel has an uneasy relationship with class and voyeurism, with the poorest residents of Chapeltown (the book's truest victims) mildly fetishised by Toto but given little narrative space to breathe. *Toto Among the Murderers* is both propelled and held back by its earnestness, an honesty that is brought to bear on its meanderings around northern England's "crumpled landscape", its flirtations with death and on the queer love story that gradually blossoms between its two protagonists.

Miriam Balancescu

To order *Toto Among the Murderers* for £11.30 go to guardianbookshop.com or call 020-3176 3837

In brief by Hephzibah Anderson

Cleopatra and Frankenstein Coco Mellors

Fourth Estate, £14.99, 384pp

New York at the start of the 21st century is captured with near-devotional lushness in this nostalgic debut. It's an urban playground that struggling painter Cleo, 24 years old and stylishly British, is on the brink of being exiled from, her student visa due to expire in mere months, when she meets Frank, a fortysomething ad agency owner with a nice line in elevator chitchat. They wed on a whim to calamitous effect. In terms of depth, this novel is hardly Hanya Yanagihara, but Mellors proves herself a poetic chronicler of inky gloom.

Unattached: Essays on Singlehood

Edited by Angelica Malin

Square Peg, £14.99, 176pp

Sadly, the personal essay is not the established genre here that it is in the US, but while this patchy collection doesn't exactly exceed expectations, it does hint at the potential richness of the female experience of being unattached. Yes, there are tears, but you'll also find calls to broaden the definition of romance, to quit thinking of single life as mere prologue and to wonder whether the reason we're taught to fear going solo might be that it makes us powerful.

Dálvi: Six Years in the Arctic Tundra

Laura Galloway

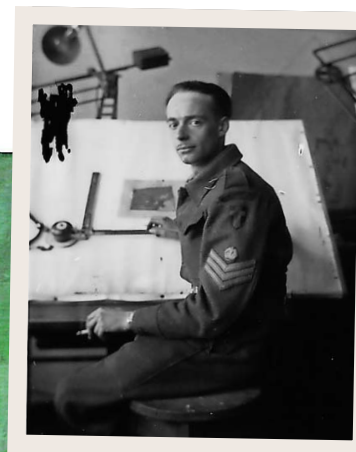
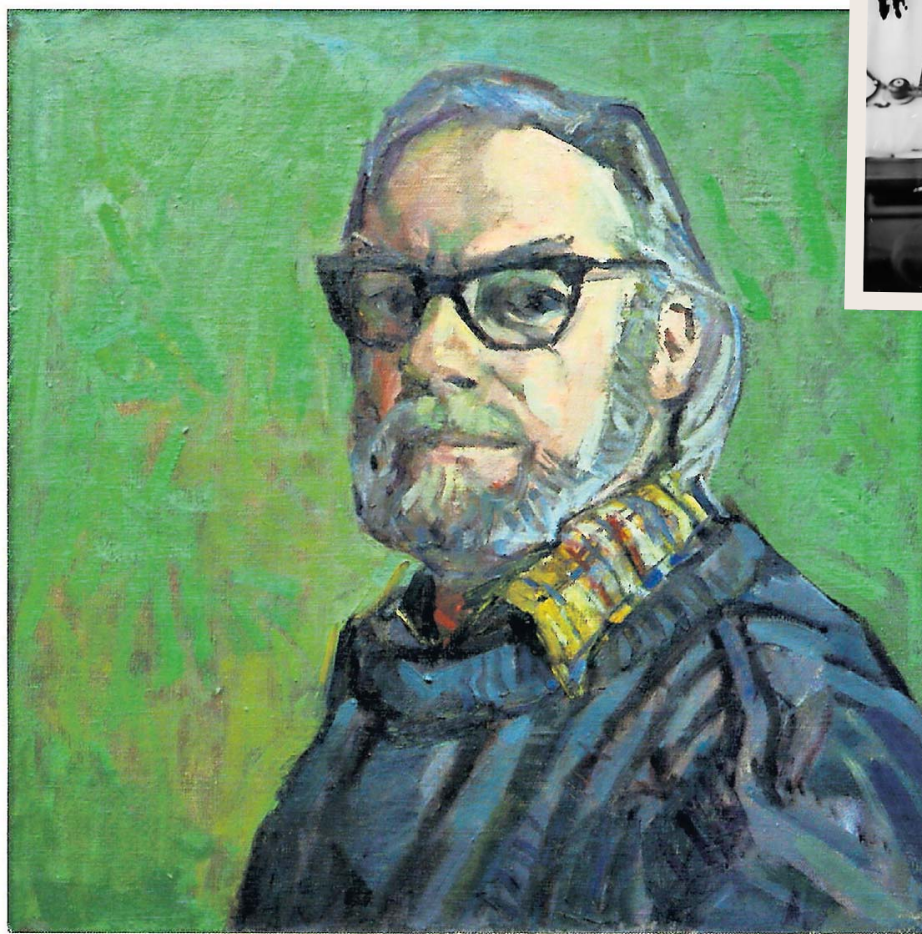
Allen & Unwin, £9.99, 304pp

(paperback)

When Manhattanite Galloway accepted delivery of a dozen red roses from her husband one morning, she was thrilled. Then she spotted the divorce papers taped to them. Not long after, she leapt with her two cats into the ultimate void: a Sami community in the Arctic north, a place of whiteness and silence. This compulsive account of her time there occasionally falls back on self-help tropes, but not even talk of "soul level" connections can obscure the bracing wonder of its setting.

To order *Cleopatra and Frankenstein* for £13.04, *Unattached* for £13.04, or *Dálvi* for £9.29 go to guardianbookshop.com or call 020-3176 3837

History



ABOVE
Aspiring
artist Peter
Fleischmann as
a young man.

LEFT
A later self-
portrait, after
Fleischmann
had developed
a distinguished
career under
the name Peter
Midgley.
Courtesy of the
Fleischmann
family

When art bloomed in internment camps

Simon Parkin unearths the story of German Jewish refugee Peter Fleischmann, who became a painter while a prisoner on the Isle of Man, writes [Matthew Reisz](#)

The Island of Extraordinary Captives: A True Story of an Artist, A Spy and a Wartime Scandal

Simon Parkin

Hodder & Stoughton, £20, pp496

In the days leading up to the outbreak of the second world war, writes Simon Parkin, the British police and intelligence services were "deluged with tipoffs about suspicious refugees and foreigners". A beekeeper was detained when investigators found a diary entry reading "Exchange British queen for Italian queen". An art historian was reported by a neighbour who had heard some suspicious knocking noises (perhaps a secret coded message?) produced by the bed while he was having sex with his fiancée.

By the time Churchill became prime minister in May 1940, the mood was even more fevered. Imminent invasion seemed highly likely and the country, inflamed by sensationalist newspaper articles, was deeply worried about the "fifth column menace". The government could therefore claim popular

support for its decision to intern all "enemy aliens". Yet these included thousands of Jews and other opponents of Nazism who now found themselves locked up with German prisoners of war and other committed fascists.

This is hardly an unknown story, though it has attracted much less attention than the internment of Japanese Americans in the US, perhaps, as Parkin argues, because it "upsets the prevailing historical narrative of Britain's role in the second world war: a united, courageous nation, fighting a just war to defend the persecuted". While he makes clear that there *were* spies even among those who seemed to have impeccable anti-Nazi credentials, he nonetheless describes internment as

*He learned to find
and crush minerals,
then mix them with
oil from sardine tins
to create paints*

"a panic measure born of historical ignorance and bedrock xenophobia".

The Island of Extraordinary Captives brings the broader issues to life through the story of aspiring artist Peter Fleischmann. He was only 18 when he was arrested in July 1940, "denied the civil rights that even convicts enjoy: no charge, no trial, no bail. None of his story mattered: not the fact he had been orphaned and made homeless by the Nazi regime. Not the fact that he was brought to England as a destitute child, nor that he had been carefully interviewed by one of the most senior judges in the land and deemed to pose no security risk to his adoptive country."

Instead, after other unpleasant experiences, he was sent to Hutchinson camp on the Isle of Man for almost a year and a quarter. This held up to 1,200 captives, including many lawyers, writers, musicians, academics and artists, most notably the Dadaist Kurt Schwitters. The commandant, Captain Hubert Daniel, sometimes baffled inmates by using the camp radio system to broadcast the latest cricket scores. But he was also humane and encouraged all the prisoners' educational and artistic initiatives.

In response, as Parkin puts it, they "turned a prison into a university, a camp into a cultural centre, a boarding house into an art gallery, a jumble of wires into a broadcasting

station, a field into a fitness club, a lawn into a concert amphitheatre". Lecture series explored everything from Greek philosophy to "the industrial uses of synthetic fibres" by way of Shakespeare's sonnets. For those who had missed out on an education, "here was an opportunity to learn from some of the best-regarded scholars in Europe".

The young Fleischmann, we read, found himself imprisoned among "both rising stars and established luminaries of the German and Austrian art worlds". By becoming a sort of apprentice, he was able to gain the kind of artistic training he had never had: "He learned to use toothpaste to size their painting grounds and how to find and crush minerals, then mix them with the oil from sardine tins to create oil paints. He persuaded several bushy-eyebrowed internees to let him have a few hairs, which he made into brushes." He was also able to observe how Schwitters produced not only some very fine portraits but collages from cigarette packets, nails, pebbles and shells stuck into leftover porridge that "had acquired rainbow streaks of mould and now emitted a faint sickly smell". The experience "seeded in him an indefatigable love of art and a belief in its capacity to liberate the human spirit" that he was later able to develop, at the Beckenham School of Art, into a distinguished career under the name of Peter Midgley.

Needless to say, not everybody who went through Hutchinson camp found it such a transformational experience. Many prisoners were so terrified by the possibility of falling into German hands, Parkin tells us, that a clinical pathologist and a retired funeral director formed a "Suicide Consultancy" to "offer lessons to any interested parties on the best and most painless way of killing oneself in the event of invasion. The pair offered demonstrations – one of which proved almost fatal to a volunteer – on how to make a reliable hanging noose from either a washing line or a pair of twisted trousers." In later years, many internees played down their hardships, not least because they seemed trivial compared with what relatives left behind in Nazi Germany had endured. Parkin's rich and vivid account makes clear just how much the displaced artists did suffer, and the remarkable resilience and creativity with which they responded.

To order *The Island of Extraordinary Captives* for £17.40 go to guardianbookshop.com or call 020-3176 3837

Fiction

She's a bird, she's a fish... she's a leaf!

Sheila Heti's tussle with life's big binaries climaxes in a surreal, witty novel that roves far beyond her trademark autobiography, writes Anthony Cummins

Pure Colour
Sheila Heti

Harvill Secker, £16.99, pp224

The reputation of the Canadian writer Sheila Heti, who came to prominence amid the reality-hungry vogue of the last decade, rests largely on a pair of candid comic novels mingling philosophy, performance art and self-help. In 2013's *How Should a Person Be?*, a divorced playwright, Sheila, is kept from her work by an alarmingly submissive sexual liaison; in *Motherhood*, from 2018, the Heti-adjacent narrator, nearing 40 in a long-term relationship, doesn't want kids ("I don't care about passing on my genes! Can't one pass on one's genes through art?"). In both books, an ambling narrative drew a measure of urgency from a dilemma that turns on stubbornly cleft logic:

to be a writer, or a lover? Make art, or a baby?

More either/ors drive Heti's brazenly strange new novel, less openly autobiographical than her past work. It follows Mira, a young female student infatuated with a standoffish peer, Annie, whose eye Mira is busily out to catch when her father dies, unleashing a psychodrama of regret that she didn't spend more time with him. The stuff of a normal, if momentous, rite-of-passage tale, you might think, except that these events unspool retrospectively from the vantage point of an imminent apocalypse as God contemplates a "second draft" of creation, and that's just for starters. Mira's cohort, living in a kind of bizarro version of Toronto, are all in training to become art critics, a uniquely sought-after occupation (one of the novel's many hard-to-parse jokes), and everyone in the book is said to resemble a bird, fish, or bear, a strict taxonomy conferring pivotal personality traits. And halfway through the novel, Mira

You might see this as the last in a tragicomic trilogy of fretful overthinking

finds herself trapped inside a leaf, talking to her father, thanks to the transmigration of souls...

Getting the measure of all this is like trying to weigh a gas. Initially the narration seems whimsical and fey, caught between cosmic musing in a lofty first-person plural and the fable-like timbre of Mira's story, although Heti's metaphorical range keeps you on your toes, to say the least: when Mira first meets Annie, we're told their horizons widen "like a vagina... stretching for a very large cock", and when her father dies, she feels "his spirit ejaculate into her, like it was the entire universe coming into her body, then spreading all the way through her, the way cum feels spreading inside, that warm and tangy feeling".

Still, I was losing faith that Heti had any kind of purpose in sight by the time the leaf business came along to put a welcome rocket up all the meandering drollery, allowing the novel to work an impressive spectrum of meaning and feeling, both abstract and tangible, solemn as well as silly, hitting notes that recall Ovid, Kafka and, oddly, the climax of Christopher Nolan's *Interstellar*. The wacky metaphysics generate a what-if? comedy that gains voltage from Heti's refusal to milk it for allegory, as grieving Mira, shut off from humanity, tries to signal to Annie as she passes her tree in the company of another woman.

You might see *Pure Colour* as the last in a tragicomic trilogy of fretful overthinking: after sex and potential procreation, now comes mortality

and the fate of childhood. Puberty, here, is provocatively figured as betrayal ("the body becomes a grown-up and it cannot turn back"), an opening salvo in a ceaseless push-pull of filial obligation and independence. Freedom, previously a Heti watchword, in this book tastes of guilt, not least when Mira wonders why it was only when her father lay dying that she felt free to embrace him.

Heti's questing idiosyncrasy means there's little time for any of this to get treacly. "In the next draft of existence, everyone will love everyone, and they will consider our lives and think with a shudder, *Until they pushed a person out of their dirtiest parts, they had no one they could truly love, and no one who could truly love them – except for their own parents, who also pushed them out of their dirtiest parts.*" How about that for another crack at outlining the ambivalence behind *Motherhood*? And amid the weirdness, it's also very funny: we're told that the reason we lose touch with what's cool, the older we get, is that God "doesn't want the criticism of the most dynamic parts of culture coming from someone in the middle of life... God doesn't care what you think about a *band*."

At one point, we're told that Mira doesn't know "why she spent so much of her life... looking at websites, when just outside the window there was a sky". The ensuing riff earns a bittersweet laugh, but the thought nags: why not both? Online *and* outside, sex *and* writing, art *and* a baby? Yet while Heti's binary-mania isn't always persuasive, this one-of-a-kind novel, curious in two senses, still feels nothing less than vital, even if only because, in tackling the bond between the living and the dead, she now has the mother of all either/ors on her hands.

To order *Pure Colour* for £14.44 go to guardianbookshop.com or call 020-3176 3837



'Brazenly strange':
Sheila Heti.
Alamy

Fiction

Inside the hidden world of undertaking

A Terrible Kindness
Jo Browning Wroe
Faber, £12.99, pp400

Time's passing has done little to dim the horror of the 1966 Aberfan disaster, in which thousands of tonnes of coal waste thundered down a mountainside and engulfed a Welsh junior school. The sentiments it so powerfully evokes inform the opening of Jo Browning Wroe's debut novel, *A Terrible Kindness*, which begins as hope of finding survivors dwindles.

Responding to the appeal for help, newly qualified undertaker

William Lavery, 19, loads a hearse with embalming fluids and heartbreakingly small coffins, and drives through the night from his Uncle Robert's Midlands funeral home. There are still 140 bodies to rescue, most of them children, and the scenes he witnesses are captured in a sequence of crisply etched images, some plucked from history, others from the author's imagination.

Returning home, William finds himself prone to bad dreams and flashbacks. The experience solidifies something for him: never will he let himself become a parent – though when he tries to break things off

with his cockney girlfriend, Gloria, she's having none of it.

And yet what really undid William in Aberfan was hearing the strains of Allegri's *Miserere* playing on a radio. The music unlocked a memory he has fought to suppress, transporting him back to Cambridge where, five years previously, his career as a boy chorister came to an ignominious end amid a flurry of red tulip petals. It's a scene – and it really is a *scene* – whose cause is rooted still further back, in his father's death when he was just eight years old, and in subsequently worsening tensions between his insecure, grieving mother and her

late husband's gay twin brother.

But there's also the question of why William hasn't spoken to his best friend, Martin, in half a decade. He turns out to be carrying a great deal of baggage for one so young, and it's unpacked in a thoughtful period drama that skips confidently between his childhood and early adulthood, revealing that while, yes, he's been dealt a lousy hand, he has also, as Gloria puts it, been a "big pillock". Or as Martin more measuredly tells him: "You can't bear anything to be more than one story."

This well-crafted tale contains many joys, the least expected its meticulous evocation of the hidden world of undertaking, with its clannish decorum. Browning Wroe can't resist a scene in which William embalms to a soundtrack of Build Me Up Buttercup.



Jo Browning Wroe: 'crisply etched images'.

Most of the music that flows through these pages is choral, however, striking a note of welcome profundity and counterbalancing the novel's perkier attributes, such as Gloria's simple loveliness, or the sustaining bond that Uncle Robert forges with his life partner despite living in an era of unchecked homophobia.

But what does it mean to hitch such upbeat fiction to a real-life tragedy? It's a qualm the novel itself acknowledges, albeit indirectly. Before its close, William returns to the Welsh village and is confounded to find that it hasn't remained trapped in the moment in quite the same way as a part of himself has. Aberfan, he realises, is more than one "story", and it's not his to use when explaining his own. **Hephzibah Anderson**

To order *A Terrible Kindness* for £12.74 go to guardianbookshop.com or call 020-3176 3837

Music

‘A drug band with a rock problem’

Chaos reigns through much of this bleak and funny biography of cult indie band Fat White Family and their quest for success, stability – and affordable housing.
By **Miranda Sawyer**

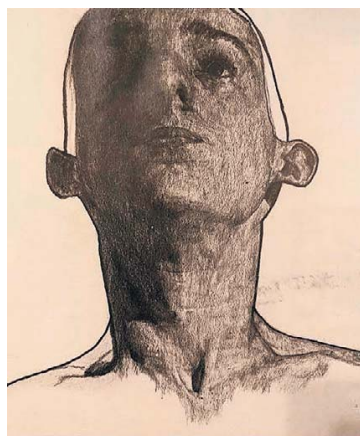
Ten Thousand Apologies: Fat White Family and the Miracle of Failure
Adelle Stripe and Lias Saoudi
White Rabbit, £20, pp336

This is the story of a band that's always on the brink: of stardom, of madness, of brilliance, of disgrace. Fat White Family, the cult indie band started in 2011 by brothers Lias and Nathan Saoudi, along with Saul Adamczewski, have had an unsettled lineup and a bumpy career. Based in grimy south London and feted as a brilliant, incendiary live act, the band's records have earned mixed reviews, and their antics – sometimes naked, often provocative, usually drug-fuelled – tend to overshadow their art and their ambitions.

Ten Thousand Apologies, with its detailed descriptions of fuck-ups and come-downs, of opportunities missed and decisions untaken, isn't going to change this reputation. Towards the end, author Adelle Stripe, who co-writes with Lias, describes the FWF as “a drug band with a rock problem”; a great line that could be applied to many excellent bands but is especially accurate here. The latter part of the book describes a gradually tightening noose of drug excess and utter chaos. If that sounds sexy, well, Stripe understands the Fat Whites' scummy romantic appeal. The bleak and the funny overlap throughout.

Stripe is known for her imaginative novel/biography of Andrea Dunbar, *Black Teeth and a Brilliant Smile*, and this book, too, though it reads pretty close to the truth, emphasises that “fact has been used to create fiction” and that people remember events differently. The difference here is Stripe is writing with, as well as about, her subject. Though she has done her work, interviewing Nathan and Saul extensively, as well as others, this book both starts and ends with Lias. He's the main source of what happened when and to whom, and personally takes over the storytelling in the italicised parts of the book.

We hear about the Saoudis' background: their mum, Michelle, grew up in working-class Huddersfield; their dad, Bashir, came



TOP *'Restless, without respite': Lias Saoudi performing with Fat White Family at Crystal Palace Bowl, London, in 2021.* Burak Çingir/Redferns

ABOVE *'Schiele-esque' Lias Saoudi's self-portrait.* Lias Saoudi

to England from Algeria. (Some of the book's strongest sections are the descriptions of the Saoudis' visits to their dad's extended family.) After their parents split up, the young Saoudi boys move with their mother to Northern Ireland, to Cookstown, a narrow-minded loyalist stronghold. Lias turns to art to save himself from the grimness (there is an excellent Schiele-esque self-portrait in the book); it leads him to London and the Slade art school.

Grim, too, is Saul's south London childhood: bullied, suicidal, defiant, he ends up, aged 14, in a boarding school for troubled youths. Self-immolation and extreme attention-seeking are, you could argue, the logical adult result. When they meet, the central relationship of Lias and Saul starts badly (of course), but they soon bond: “Despite the respective shadiness of both our characters, it was something you could have a bit of faith in,” writes Lias.

I once interviewed Lias and Saul for the *Observer* (a precis of the interview is in the book). I liked them a lot, though they argued from start to finish, and Saul eventually stormed off, supposedly because he couldn't stand to be in the interview any longer, but really because he needed to score. Days later, he checked into rehab in the US for a crippling heroin problem. When he leaves, “clean and sober for the first time since he was 12”, according

to *Ten Thousand Apologies*, he is welcomed back to the fold with a few lines of cocaine. If you're doing drugs, the difference between smack and coke seems vast and obvious; if you're not, such actions seem completely mad.

And madness reigns for much of this book, where, at most points, at least one member is having some form of chemically induced mental or physical breakdown. The anecdotes pile up. Laugh! As a band member ignores the active threat of the Bataclan terrorist attack in order to score! Weep! As a woman with cancer has her last days ruined by the Fat Whites' noise and chaos next door! Gibber! At a Glastonbury where Nathan has champagne chucked in his face by band hero Mark E Smith and retaliates by chucking some cider into Smith's face! Actually, Lias's description of that festival – the grubby glamour, the sweaty tent – is so accurate that it could bring on a sympathetic nervous breakdown.

The excess disguises the true heart of *Ten Thousand Apologies*, which is a sort of yearning: a search for enlightenment, a way to live, but especially for a home. The Saoudis feel the disconnect of the offspring of an immigrant parent; Adamczewski is unsettled, in all senses. They are restless, without respite.

Still, Brixton is made for people like the Fat Whites, and for a while they survive there, in squats

and drug dens and, in one of the funniest sections, in the Queen's Head pub on Stockwell Road, where the landlord lets them live. Gradually, rental prices soar so high that they're squeezed out. You could see the entire Fat Whites' story as a quest – an epic, swashbuckling, decade-long battle – simply to bag some affordable housing.

There isn't much peace in this book, which is what makes it such an interesting read. But interesting lives are hard to live. Just as the band finally seem to be breaking through to the mainstream, Covid lockdowns stop their momentum and they're back on their uppers again, skint, nowhere to live.

“We were at liberty to heap ridicule and scorn upon anyone and everything that didn't quite add up in the world,” writes Lias about the band's early years. It can take time to realise that the happiness that you sneer at in others is available to you. I sincerely hope that this book, along with everything else the Fat Whites create, is a world-beating success, and that mass adoration and cold hard cash will be theirs. And that they find the right way to soothe the turmoil in their sarcastic, artistic, political, absolutely nuttered, still homeless souls.

To order *Ten Thousand Apologies* for £17.40 go to guardianbookshop.com or call 020-3176 3837

Poetry book of the month

Fighting talk
on lesbian life

The winner of the TS Eliot prize offers a rallying cry for gay unity amid prejudice and death, writes
Kate Kellaway

C+nto & Othered Poems
Joelle Taylor

The Westbourne Press, £10.99, pp128

Joelle Taylor, the 54-year-old Lancastrian and poetry slam champion, is a fighter on the page. *C+nto*, the bold, combative and moving winner of the TS Eliot prize, is a passionate reconjuring of 1980s-90s butch lesbian counterculture in London (there used to be dozens of lesbian bars in the city; now there is only one). This is a dramatic narrative that does not reflect any improvement in attitudes towards the LGBTQ+ society; its context is turbulence. In her preface, she declares: “There is no part of a butch lesbian that is welcome in this world” and reminds us that 72 countries still criminalise same-sex relationships and that there are “11 jurisdictions that support the death

penalty for lesbians”. She believes the loss of face-to-face encounters in clubs and the divisive nature of the internet have unravelled gay unity and her poetry is a rallying cry to put that right.

Once you have heard Taylor recite on YouTube, looking sharp in her tweed suits, her poems on the page seem unattended without her. There is swank, swagger and firecracker protest in her writing and the ideal is to hear her perform. The book’s title is from the now obsolete Italian literary verb *cuntare* (to recount) and much of it is divided into “rounds” as though in a boxing ring. But the past is also envisaged as a series of vitrines, their stillness in contrast to Taylor’s pounding blood. Nostalgia’s first cousin, it turns out, is rage.

She introduces four characters – composites of real people encountered “on the scene” – all dead now: Dudizile, Valentine, Jack Catch and Angel. Valentine is a stud, “a black masculine presenting lesbian”. The first poem in Valentine’s name is about invisibility, the need to be “where the road cannot reach us”. Like many of the poems, there is a sense in it of the combustible: the story will end in tears or fire. Occasionally, there is a hint

of Jeanette Winterson (from a comparable working-class Lancastrian background) to the writing. The reliquary of dead women, one of *C+nto*’s finest stretches, could be read as a companion piece to Winterson’s novel *Written on the Body*. With pugilistic grief, Taylor treats each bone as an exhibit: “this femur belonged to the first boi who over-extended her stride...” and continues:

When breath eddies the dust, we are
all born again, my pretty Pompei,
settling
into the shape of a street fighter
her petticoats snarling

That “snarling” is great – Taylor glories in garb as language. She can be flamboyant yet can also write with efficient economy. A man’s



Joelle Taylor:
*‘swank, swagger
and firecracker
protest in her
writing’*

unwelcome attention is succinctly described when he “stubs his kiss out” on a cheek.

But there were moments when I felt undecided about *C+nto*’s intended audience. When you suspect someone is not addressing you directly, it can feel rude to stare (heterosexual readers might feel like wallflowers). At the same time, it could equally be argued that it is this access to her world, this invitation to watch her fight her corner, which makes the book powerful.

What I particularly admire is the way Taylor allows undressed lines to

Valentine

Born right body
wrong day, Valentine
flicks her lighter
in the corner of the club
& white women flutter.
Tonight, she has dressed
as the inside of a mouth
a handsewn suit excised
from a cured night sky
black leather has its own skin
care routine it listens
to its mother I have heard
it said some girls give birth
to themselves on the back
of motorbikes invent the wind
let the road uncurl from between
their legs, the infinite motorway
something British & unbidden
i know why we are drawn
to the corners it’s where the road
cannot reach us. Every part
of a woman is a weapon
if you know how to hold it
Valentine says. The corner
flicks a Morse & in the dark
white hearts beat like moths
against a headlight.

surface, such as: “I can’t remember the names of all my dead friends.” And she ends with an extraordinary poem about the names of dead strangers – murdered lesbians across the world. The searing effect of the recitation of names is not new but what Taylor pulls off is a fresh desolation: her poem is register and receptacle. She carries each woman within her and draws grief out, decants it into cantos.

To order *C+nto & Othered Poems* for £9.56 go to guardianbookshop.com or call 020-3176 3837

Fiction

Flowers of war

Violets
Alex Hyde

Granta, £12.99, pp256

A few years ago, I was interviewing the French novelist Laurent Binet and asked him what the most powerful motivational force in his creative process was. “A fear of humiliation,” he told me. I thought about Binet when reading Alex Hyde’s debut novel. This is a book that walks along the dangerous edge between seriousness and portentousness, between high art and parody. That it largely works is down to the very earnestness with which Hyde pursues her artistic ends.

Drawing loosely on the story of Hyde’s own father’s birth and upbringing, *Violets* tells the story of two young women during the second world war, both of them called Violet. The first Violet we meet wakes in a Birmingham hospital with memories of an “enamel pail of blood”. She has had a hysterectomy after an ectopic pregnancy. Dreams of a happy family life with her husband, Fred, seem suddenly remote.

What’s more, he is about to be deployed to Burma.

The other Violet is younger, in a small Welsh village, pregnant by a Polish soldier who’d been lodging with her family. On a whim, she signs up to the Auxiliary Territorial Service, who are “shipping out to Italy pretty quick. Naples”. This Violet’s chapters are punctuated with passages of poetry addressed to the unborn child – “Pram Boy”. Some of these poems are more successful than others, with the occasional sense that they are there more as a signifier of formal daring than because they work either on their own as poetry or as part of the broader narrative.

This is a profoundly unusual novel, an intricately composed and thoroughly corporeal portrait of the intertwined lives of two women during the war. Hyde is clearly a writer of talent and ambition: *Violets* suggests a glittering career ahead.

Alex Preston

To order *Violets* for £11.30 go to guardianbookshop.com or call 020-3176 3837

A better place to buy your books

Support the Guardian’s independent journalism with everything you buy at the Guardian Bookshop

Up to **15%** off RRP

Save up to 15% on books featured in the Guardian and Observer

Visit guardianbookshop.com or call 020 3176 3837

The Guardian Bookshop

Get free UK P&P on online orders over £20. Promotional prices valid for a limited time only

Francis Spufford

‘I felt that to say I’m a writer would be a boast’

*The author of **Light Perpetual** talks to **Kate Kellaway** about a childhood spent hiding in books, dropping a V2 on a fictional London borough and giving up church politics*

Francis Spufford, born in 1964, is an uncommonly gifted, adventurous and versatile writer. He began with nonfiction that included a powerful apologia for Christianity, *Unapologetic*, in 2012. He published *Golden Hill* in 2016 and it was golden: an outstanding debut, set in 18th-century New York, it won the Costa prize for a first novel. *Light Perpetual*, his second novel, was longlisted for the Booker prize and is a bold departure in fiction that imagines how it might have been if people who died when a German V2 rocket fell on south London had been able to live their lives.

Tell me about the starting point for *Light Perpetual*.

I’ve been walking to Goldsmiths [where he teaches writing] every Wednesday for the last 14 years and there’s a small, round memorial plaque on the corner of New Cross Road. There’s no reason to look at it, it’s part of the south London landscape. The plaque says 168 people were killed on that spot, one November lunchtime, in 1944, when a V2 fell on Woolworths and destroyed it. As well as beginning a fascination with that story, it began a train of thought about the extraordinary things cities ordinarily contain, then lose. I wanted to find a way of remembering the event that was faithful but not literal, so had to invent a London borough and drop a V2 of my own on to it, not to trample on anybody’s real grief.

To what extent, as a novelist, do you play God?

The idea of a novelist being omnipotent is straightforwardly impossible. The best novelists can come up with, even at their most megalomaniac, is a cheap substitute. I wanted to come up with a viewpoint wrenched enough out of the human normal to keep us looking at our lives in time in a way we usually don’t do.

You’re a prodigious reader – what were you like as a little boy?

I was a solitary child, with a pudding-bowl haircut and a selection of acrylic polo necks, who got on more easily with adults –



The books interview

Francis Spufford photographed in New Cross, south-east London, near the site where a German V2 rocket fell in 1944 killing 168 people. Photograph by Antonio Olmos for Observer New Review

who enjoyed me being precocious and having the world’s largest vocabulary – than with children my own age. It wasn’t emotional precocity, it was verbal precocity – I had elaborate ways of saying simple things. I was frightened, almost permanently, of my younger sister’s serious illness, of which she would die in her early 20s, and it had the effect of keeping me turned away from feeling too much, too directly, about things in front of me. I lived in books for a long time. There was definitely some flight going on. I was a compulsive reader but it did not make me want to be a writer. I read for escape and did not want to do any of the hard work of providing that escape. I wanted to be a reader when I grew up and actually worked as a reader at Chatto & Windus [from 1987 to 1990], which was an education.

Why and how?

Carmen Callil [Chatto’s managing director] was a feminist icon but [Chatto] was also, weirdly, the last act of gentlemanly British publishing. It

‘I have moments in the night when timor mortis takes me by the throat’

took place in a Georgian house, full of shabby, grand furniture. They had me in the attic reading and typing reports on an enormous manual typewriter. It’s a lost world now but felt like modernity at the time.

You started writing in 1989, the year your sister died. Was that significant?

I think that is too tidy. There must be some connection between an old sorrow reaching its end and becoming grief and being freer to start writing, but being ready to write also had its own independent timetable. It was about becoming less paralysed by perfectionism. It took me a long time to decide I wanted to be a writer. And then I felt that to call myself a writer, let alone a novelist, would be a kind of boast.

I accepted it gradually, once I could see the objects I’d made.

Your wife, Jessica Martin, a former Cambridge academic, is canon of Ely Cathedral. Are you still a lay representative of the diocese?

I’m no longer a representative of the General Synod because I was really bad at it. Being a good talker as a writer does not translate into being any kind of successful church politician.

How successful are you at practising what *Light Perpetual* almost preaches: living your life with mortality in mind?

Mortality is easier to be on easy terms with when your death is further away. I have moments in the middle of the night when *timor mortis* takes me by the throat and I’m profoundly glad when morning comes. I’m not unafraid of death. I’m not reconciled to how temporary all this is.

You have a 16-year-old daughter. How worried are you about the future of this planet?

Deeply worried. I became a parent late – I’ve been a stepfather for longer. Not long after I became a father, I read Cormac McCarthy’s *The Road* – a horror-stained version of a universal parental emotion: the fear of having to leave your child somewhere unsafe. That, writ very, very large, is the situation of the planet in the 21st century.

What books are on your bedside table?

I’m going to count those on the floor as well... Virginia Woolf’s first novel, *The Voyage Out*, a strange experience because I didn’t know Mrs Dalloway turns up as a walk-on character in it. I’m rereading Thomas Pynchon’s *Inherent Vice* and there’s more...

What’s the last great book you read?

Sarah Hall’s *Burntcoat* was astonishing about pandemic times. It’s a short novel about a virus – not Covid – and an artist who hides with a man she does not know well.

Which author do you always return to?

Penelope Fitzgerald.

Are you working on a new novel?

I’m two-thirds of the way through a strange noir crime novel, set in 1922, in a different version of American history where there’s a city on the Mississippi largely populated by Native Americans. Gore, Jesuits and jazz – it will (probably) be called Cahokia Jazz and (probably) be out in 2023.

Light Perpetual is published in paperback by Faber (£8.99). To order a copy for £7.64 go to guardianbookshop.com or call 020-3176 3837

Puzzles

Guess the painting by Tim Adams



This week's question: Who painted this cat (above)? Answer next Sunday.

In last week's detail (below), the artist in the picture was Claude Monet, as painted by John Singer Sargent in 1885. The young American portraitist had known Monet for almost a decade when he made this sketch of him at work in Giverny with his future wife, Alice. Sargent was already on his way to being known as the leading society painter of his time; he never adopted Monet's impressionism, but he was later indebted to the French artist's fluid handling of light and colour. Monet recalled painting with Sargent at this time. "I gave him my colours and he wanted black," Monet remembered. "And I told him, 'But I haven't any.' 'Then I can't paint,' he cried. 'How do you do it?'"



Emoji characters

Guess the character from Greek myth from the emoji symbols. Answers on page 47

1

2

3

4

5

Set by Killian Fox

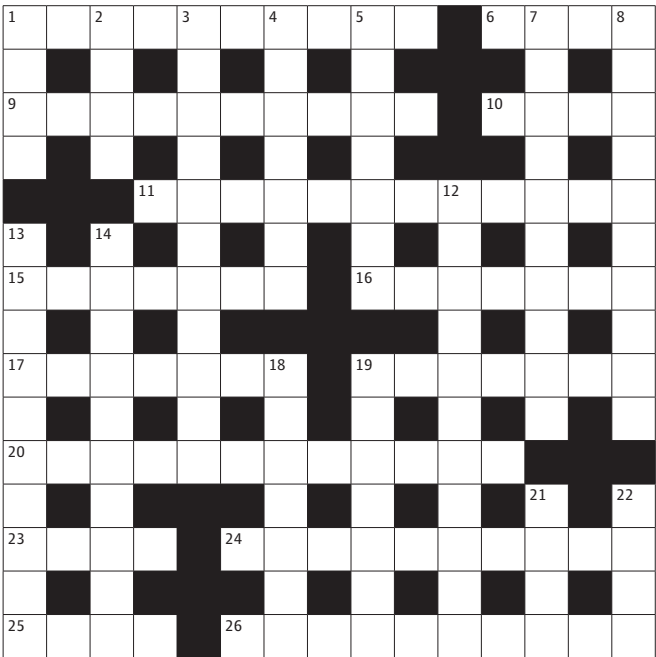
Everyman crossword No.3,931

Across

- 1 Smooth move: child's play? (4,6)
- 6 Hardly any, you say? What a relief (4)
- 9 Son, charmer, baked pastries (5,5)
- 10 Russian's a little vigorous (4)
- 11 Messages about time-shifted treat: drink here? (6,6)
- 15 Given a warning, changed (slightly changed) (7)
- 16 Bring-a-bottle party? Afraid not (2,3,2)
- 17 Frenchman known for mould in spread that's original (7)
- 19 In retrospect, Everyman has small problem, that's obvious (7)
- 20 Primarily allegorical episodes (sometimes offering proverbial suggestions) following anthropomorphised beasts' learning experiences succinctly? (6,6)
- 23 Suddenly change direction, getting knocked off (4)
- 24 Interpreters tear apart rulers, according to Spooner (3-7)
- 25 NT book has an effect (4)
- 26 Indian moon waning now? (4,6)

Down

- 1 Axe in bag (4)
- 2 Miss that's born, daughter (4)
- 3 Topshop came undone making a pile - that stinks (7,4)
- 4 Satirised pampered, absent son at last (7)
- 5 Light in city initially niggled bird (7)
- 7 Scotsman, tipsy, riding moon vehicle (10)



- 8 Argument overt merit in poet (10)
- 12 Hair gel a cop recovered in islands (11)
- 13 Liquid Asian space? (7,3)
- 14 According to relative, coverage is constant (10)
- 18 Lout disrupted funfair (7)
- 19 'I need a hug' offered up - stop! (7)
- 21 I ran up to see where salami is sold? (4)
- 22 Some fantastic wine (4)

Name

Address

Post code

£15 book tokens for the first five correct solutions opened. Solutions postmarked not later than Saturday night to: The Observer PO Box 17566, Birmingham, B33 3EZ or fax 0121 742 1313. No enclosures please other than name and address. Results on Sunday week.

Sudoku classic

	9			8				
	2	5			1	6	8	
		4		5			2	
							3	
3			7			4		6
	6		5	9				
						3	9	
9			1				6	7
	4		3					

Fill in the blank cells using the numbers 1 to 9. Each number must appear just once in every row, column and 3x3 box.

SOLUTION No. 3,930

Everyman No. 3,929 winners
Laura Edwards, Bury, Greater Manchester
A Essex-Cater, Northallerton, North Yorkshire
Sara Southerden, East Knoyle, Wiltshire
Pam Armstrong, Newcastle upon Tyne
Brian Smith, Skelmorlie, Ayrshire



5	1	2	6	8	8	2	4	9	4	1	9	8	6	2	2	8	9
2	9	8	4	2	1	8	5	6	8	6	8	5	1	2	4	9	2
4	6	8	5	2	9	8	1	2	5	2	2	9	4	8	8	6	1
8	2	1	8	6	5	2	9	4	2	8	4	8	2	9	1	5	6
9	5	4	2	1	2	6	8	8	8	5	6	2	8	1	8	4	2
2	8	6	8	9	4	1	2	5	1	8	2	6	5	4	2	8	9
1	2	2	9	5	6	4	8	8	6	2	9	2	8	8	9	1	4
6	8	9	1	4	8	5	2	2	8	9	1	4	2	6	5	2	8
8	4	5	2	8	2	9	6	1	2	4	8	1	9	5	6	2	8

Azed No. 2,592 Plain

1	2	3	4		5		6	7	8		9
				10		11					
12							13				
14							15				
16										17	
	18										
19			20	21				22			
		23				24			25		
26						27					28
29							30				
31											
32				33							

Azed 50th Anniversary
There will be a lunch at Wolfson College, Oxford, on Saturday 28th May to celebrate the 50th anniversary this year of the Azed crossword. For details please email heald.richard@googlemail.com, or send an SAE to: Azed 50th Anniversary, 13 Eshton Court, Mapplewell, Barnsley, South Yorkshire S75 5QG.

Name
Address
Post code

Across

- Larval protection that can yield fit sprog? (8)
- Country swell enveloped by compliments (4)
- Enzyme regrettably consumed in viand (8)
- Coarse thread I used to join parts of fish with hands in Scotland (5)
- Ape in perfect condition, with dull coating (5)
- Body opening's almost repaired (6)
- Deity reversing a hindrance with injection of energy (6)
- High card following lower one – it may facilitate finesse (6)
- Solitary flower framed by mullion (11)
- Primitive latrine converted from chalet store (11)
- Girl suggesting divine beauty, mostly in the saddle? (6)
- Navigation system one introduced cut short (6)
- Scholar scribbled bit of Homer out in cloistered studies (6)
- House I got back – it's a long story (5)
- What'll start falling off limes in autumn? (5)
- Sensitive spot? Dr even puzzled about English name (8, 2 words)
- What Scots do if cross-eyed – or goggle-eyed in part (4)
- Following foreign gent, these excited rubberneck? (8)

Down

- In local speech 'truly' say is replacing US for 'howdy-do' (4)
- Foreign pick-up in novel for store's delivery guy (8)
- Ramp maybe, one with leg on each side (5)
- Grand girl in novel accompanying knight, an old fellow (6)
- Cancel sleep, being restless and losing colour (11)
- Spicy dish cheers man (6)
- Flat design artist's come up with (6)
- Pils – that's about it for those nicking what's not theirs! (5)
- Suitable for regular traffic? Hard to believe in grassland, we hear (8)
- Drunk, one in cling uncomfortably showing effect of corsetry (11)
- Forming braids, special, in ringlets, not left plaited (8)
- Reckless conspirator, name associated with mutiny, fired up inside (8)
- More than one such will be bundled up in harvest (6)
- Unknown in the Underworld, we're always to be seen in the Bull (6)
- Local swell tutors delinquent (6)
- It looks to have been wet, making love in the mud (5)
- Some bread, but no banger (5)
- Letter from Tel Aviv date shown in unsealed enclosure? (4)

The Chambers Dictionary (2014) is recommended.

Azed No. 2,589 solution & notes

1	J	O	2	S	3	H	P	O	5	S	6	T	O	7	B	8	I	9	T
10	O	P	H	I	U	C	H	U	S	E	N	O							
11	E	L	E	C	T	R	O	F	E	S	T	A							
	13	B	F	E	K	L	S	14	W	T	S	P	E	D					
16	L	I	N	G	O	T	B	E	S	O	R	T							
19	A	S	R	E	G	A	R	D	S	K	P	A							
	K	H	E	S	C	R	E	21	22	A	M	E	R	S					
24	E	S	C	R	O	L	A	B	A	T	E	S							
27	P	L	O	D	U	I	D	R	28	A	H	T	E						
29	R	I	V	E	L	G	O	O	D	O	I	L							
	O	C	E	R	E	H	E	A	R	S	A	L							
32	F	E	R	R	E	T	E	D	Y	E	W	S							

Across 4, 0 stob in pit; 15, spe(n)d; ref. speed limit; 19, r, e in Asgard's; 27, (ex)plod(es); 32, deter ref (rev.).
Down 3, (t)hick; 7, bes(t) poke; 14, tar l in sight; 22, c ou(t) lee; 26, cf. ethos; 23, comp. anag. & lit.

Rules and requests
£25 in book tokens for the first three correct solutions opened. Solutions postmarked no later than Monday week to: Azed No. 2,592, The Observer, 90 York Way, London N1 9GU.
Azed 2,589 winners
Carol Scott, Lancashire Hill, Stockport
Brian Taylor, Horwich, Bolton
Keith Hunter, Exeter, Devon

Killer by Godefridus

21	9		20	14			19		10
				12		24			
	15							20	
		11			16				
		12			16	20			
17		15	13			6	18		
	15		12				19		
			18	15					
13								5	

Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

Emoji answers
1. Prometheus 2. Persephone
3. Daedalus and Icarus 4. King Midas 5. Arachne

Chess by Jonathan Speelman

Diagram 1

Although White is the exchange ahead, Black has several pawns and would be OK if he were properly organised. But he's not and Vidit was able to win at once. Can you see how? (See end.)

Last week, we saw how Magnus Carlsen coasted to victory in Wijk aan Zee, winning his last-round game by default after his opponent, Daniil Dubov, had had to withdraw due to Covid. Dubov recovered quickly and has already been in action again in Berlin in the first leg of this year's Fide Grand Prix. The 2022 edition has three tournaments, the first and third in Berlin sandwiching the second in Belgrade. They comprise 16 players divided into four double-round all-play-all groups of four. The four winners then contest a knockout.

With a round to go, three of the four groups were undecided, but were being led by Hikaru Nakamura; Wesley So; and Radoslaw Wojtaszek and Vladimir Fedoseev. Levon Aronian had already won his.

This year's usual stellar open tournament in Gibraltar was shelved due to Covid in favour of a match between women and men. This "battle of the sexes" featured two teams of 10 captained by Pia Cramling and Sabino Brunello in a Scheveningen system tournament, whereby everybody plays all members of the opposing team.

Team Pia started terrifically with 6.5–3.5 wins in the first two rounds, but the men fought back and ultimately were 53–47 winners. The best overall score of 7/10 was made

by Bilel Bellahcene (Algeria) and Balazs Csonka (Hungary). Mariya Muzychuk (Ukraine) made 6.5/10, which was also achieved by three of the men, including England's Ravi Haria.

Daniil Dubov v Vincent Keymer
Berlin 2022 Pool C round 4
Caro–Kann Advance Variation

1 e4 c6 2 d4 d5 3 e5 Bf5 4 Nf3 e6 5 Be2 c5 6 Be3 Qb6 As a Caro–Kann player, I'd be delighted if this worked but you need a very strong stomach to try it.
7 Nc3 Nc6 8 0–0 Qxb2 9 Qe1 cxd4 10 Bxd4! Somewhat counterintuitive but known to be best.
10 ... Nxd4 11 Nxd4 Bb4 12 Ndb5 Ba5 12 ... Bxc3 has also been tried a few times. However after 13 Nxc3 a6 14 Rb1 Qa3 15 Rxb7 Ne7 Black is just a move away from safety, but gets hit by 16 Bb5+! Kf8 (16 ... axb5 17 Nxb5 is catastrophic: eg 17 ... Qa4 18 Nc7+ Kf8 19 Nxa8 Qxa8? – 19 ... g5 is less awful but also lost – 20 Qb4) 17 Bd3 White maintains a powerful initiative which Sergey Karjakin converted in a game in 2010.
13 Rb1 Qxc2 14 Rc1 Qb2 15 Na4 Played several times before and clearly still home preparation, since with a 30-second increment per move, Dubov now had four minutes more than what he started with!
15 ... Bxe1 16 Nxb2 Ba5 17 Nd6+

Diagram 2

17 ... Ke7 I would probably have played 17 ... Kf8 when 18 Nxf5 (if 18 Nxb7 Bb6 19 Na4 Bd4?! Black is a crucial tempo up on the game) 18 exf5 19 Rc5 Bb6

20 Rxd5 Nh6 looks a tad better for White, but perfectly acceptable.
18 Nxb7 Bd8 18 ... Bb6 19 Na4 Bd4!? was a reasonable alternative.
19 Nxd8 Kxd8 20 Rfd1 Rb8 20 ... Nh6 had been tried in a previous game which Black held. But even if computer engines are happy with Black's position, I find the lack of development disturbing.
21 Nc4 g5 22 Nd6 Bg6 23 Rd4 Ne7 24 g4 Rb6? It's all too easy to blunder in such a position, but engines point out the resource 24 ... f6! when both 25 exf6 Kd7 26 Nb5 Nc6 and 25 Ra4 Nc8 26 Nxc8 Rxc8 27 Rxc8+ Kxc8 28 exf6 Rf8 29 h4 Rxf6 30 hxg5 Rf7 defend.
25 Bb5 Rb8 26 Ra4 Nc8

Diagram 3

27 Rxc8+! Rxc8 28 Rxa7 The threat of Rd7 mate now wins a whole rook.
28 ... Rc7 29 Ra8+ Ke7 30 Rxh8 f6 31 Rc8 Ra7 32 Rc6 And Black resigned.. He must play 32...Rxa2 (else 33 Nc8+) and then 33 Rc7+ Kf8 34 exf6 decides.

In diagram 1, **35 d6!** won the bishop. Instead 35 Rc8 Rd3 36 Rxe7 Kg7 37 Rd7 should be enough but this is much stronger. **35...e6** Or 35..exd6 36 Rc8 Kg7 37 Ree8 and the bishop is trapped. **36 Rd1! Rxa2** If 36...Ra8 37 d7 Rd8 38 Rc8 Be7 39 Rb1 Kf8 40 Rxb7 Bf6 41 a4 Ke7 42 Rxd8 Kxd8 43 a5 wins. **37 d7 Be7 38 d8Q+ Bxd8 39 Rxd8+ Kg7 40 Rd7 Ra5 41 Rf4 Rf5 42 Rxf5 exf5 43 f4!** With the kingside gummed up it's hopeless, so Dubov resigned.



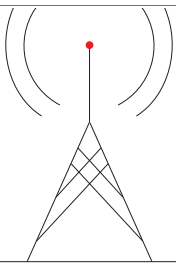
1 Vidit Gujrathi (to play) v Daniil Dubov



2 Daniil Dubov v Vincent Keymer (to play)



3 Daniil Dubov (to play) v Vincent Keymer



Television

By Hollie Richardson

Films by
Jonathan Romney

The week's highlights

Today

Pick of the Day Louis Theroux's Forbidden America

BBC Two, 9pm

"I actually enjoy racist humour and misogyny... I think it's awesome." This is the sort of rhetoric Louis Theroux faces in a new series about the internet's effect on controversial subcultures, starting with the far right. Attempting to maintain his composure (but often failing to do so) he spends time with the likes of self-proclaimed "internet troll" Anthime Gionet, who says "antisemitic is a made-up term". Uncomfortable but vital viewing.



Chloe

BBC One, 9pm

I've dug myself into a bit of a hole... but it just feels good." Anyone else bracing themselves for the moment when the jig is up for Becky (a brilliantly complex Erin Doherty)? Tonight, she works out who Chloe was having an affair with before her death – it's fairly obvious who, but still enjoyable to watch unfold. Episode four of the addictive thriller airs Monday.

Trigger Point

ITV, 9pm

Come for the next explosion, stay for... well, the explosion after that. Anyone else starting to get easily distracted when it comes to the slow parts in between? Tonight in a nutshell: Lana (Vicky McClure) works with New Scotland Yard to track down the Crusaders terrorist group – but it leads her to suspects close to home. **HR**

Film

The Most Beautiful Boy in the World

(Kristina Lindström, Kristian Petri, 2021)

BBC Four, 9pm

Bjørn Andréén was the angel-faced Swedish teenager who seemed to have stepped out of a Botticelli canvas and straight into Luchino Visconti's 1971 classic *Death in Venice*, playing Tadzio, the boy who drove Dirk Bogarde's composer to fatal distraction. He became famous overnight, setting the keynote for 70s male androgyny a year before Bowie. Now in his 60s and a lean, haggard greybeard – recently seen in *Midsommar* – Andréén comes across as damaged by the shock of early celebrity, as well as haunted by personal tragedy. This documentary sometimes skirt the edges of intrusiveness, but otherwise comes across as an empathetic, revealing study. **JR**

Monday

Pick of the Day The Millionairess and Me

Channel 4, 10pm

Rich-person-meets-poor-person is typically a gauche TV format. Does this one – multimillionaire Amanda Cronin and formerly homeless film-maker Martin Read become "friends" who explore each other's lives for a few weeks – offer anything new and substantial on the UK's great class divide? On the one hand, Read is in full control of a fair production and no one is left exploited. But, beyond working in a soup kitchen, Cronin shares no real learnings from the experience.



Starstruck

BBC Three, 10pm

Definitely not to be confused with ITV's new talent show of the same name – it's Christmas in this perfect romantic comedy, but Jessie and Tom spend choose to spend it apart. Instead, the day sees a great *Love Actually* reference, drunken voice notes and an offering of ham leftovers. Will it end in a Hollywood-style kiss on the doorstep? **HR**

Euphoria

Sky Atlantic, 10.05pm

Now that Nate and Cassie's relationship bombshell has dropped – thanks to expert detonator Rue – all eyes are on Maddy. Will she retaliate with her own weapon of mass destruction? Or will she remain loyal to her ex-boyfriend and former best friend? It's *Euphoria*, so expect some very reasonable teenage responses. **Henry Wong**

Film

The Ladykillers

(Alexander Mackendrick, 1955)

Great! Movies Classic, 9pm

One of the darker, juicier glories in the Ealing cycle – the studio's last film to be directed by Mackendrick before he crossed the Atlantic to make the ineffable *Sweet Smell of Success*. This supremely poised black comedy has been revived this century on stage (successfully) and on film by the Coens (woefully), but nothing beats the original. Alec Guinness is uncharacteristically sinister as the dubious "Professor" leading a gang of would-be robbers, including spiv Peter Sellers; Katie Johnson plays their eccentric, trusting landlady. As shot by Otto Heller, the dark hinterlands around the old St Pancras Station form a backdrop to some of the most atmospheric scenes in British cinema. **JR**

Tuesday

Pick of the Day Traces

Alibi, 9pm

The Scottish forensics drama returns for a second season (back on Alibi, after its short transfer to the BBC during the pandemic) and things kick off with a literal bang – the women of the Scottish Institute of Forensic Science and Anatomy get stuck into finding out who's behind a Dundee bombing. Meanwhile, Daniel (Martin Compston) prepares for his dad's murder trial, but is also celebrating some good news (though others think it's terrible). Just watch out for the clunky, often cringeworthy dialogue. **HR**



This Is Going to Hurt

BBC One, 9pm

Not a single second is wasted in this comedy-drama about the reality of being an NHS doctor. Tonight's highlights: an excruciating dinner party with a friend and his pregnant fiancée ("We're going to 'play it safe' and go private," she announces); the rediscovery of a "misplaced" Kinder Surprise egg; and a flurry of razor-sharp quips to camera.

The Gilded Age

Sky Atlantic, 9pm

"I haven't been thrilled since 1865." Christine Baranski is still in fine, sharp-tongued form here. Episode four picks up in the aftermath of the tragedy – will Mr Russell suffer any moral consequences? He's too busy dealing with an indecent proposal (the raunch factor goes up a notch). Meanwhile, Marian is thinking about a future with Mr Raikes. **HR**

Film

The American Friend

(Wim Wenders, 1977)

Film4, 1.10am

Wenders's passion for Americana – and for musing on the historical and cultural entanglements of Germany and the US – had previously fed itself on movie references and jukebox hits. Here he goes all out, adapting Patricia Highsmith and importing an American lead, Dennis Hopper. In this adaptation of 1974 novel *Ripley's Game*, a Stetson-toting Hopper is the elusive Tom Ripley, while Bruno Ganz plays a picture-framer who gets involved with him and a French criminal, played by Nouvelle Vague veteran Gérard Blain. It's a brooding, densely atmospheric film that works equally well as a tangled crime story and a contemplative art piece. **JR**

Wednesday

Pick of the Day The Bay

ITV, 9pm

It's the final episode, and Jenn (Marsha Thomason) learns what happened on the night of Saif's murder – including who his killer is. But it's not that straightforward (it never is), with arrests happening left, right and centre, and even a (very short-lived) car chase. That's only the half of it for the overstretched detective – at home, she and the kids contemplate their future in Morecambe, with the decision also affecting the direction of a potential fourth season.



Zen Motoring

BBC Three, 9.45pm

The surprise YouTube series turned iPlayer hit comes to TV. In the opening episode, we meet former rapper Ogmios as he talks us through the things he sees while driving. It's as simple as that – and yet it's a transfixing, almost therapeutic watch. Tonight, he's collecting raw data for the roundabouts chapter in his Zen Highway Code.

Storyville: Try Harder!

BBC Four, 10pm

Lowell High is the No 1 public school in San Francisco. Or, as one of its stressed students puts it, "the ultimate self-confidence crusher". He also says it "looks like a prison", but this documentary is surprisingly upbeat, as it explores the highly competitive Ivy League college application process the students desperately undergo. **HR**

Film

Oliver!

(Carol Reed, 1968)

Great! Movies Classic, 4.10pm

With the BBC launching Dodger, their family-friendly revisionist take on *Oliver Twist*, reacquaint yourself with this richly atmospheric film of Lionel Bart's classic musical, crammed with songs that generations ended up knowing by heart – long after anyone could remember what pease puddings and saveloys were. Mark Lester is as affectingly waif-like as the Victorian template could require, Shani Wallis heartily seizes her moment in the limelight as Nancy, Oliver Reed glowers as Bill Sykes, and Jack Wild is an irrepressible Dodger. Modern sensibilities may have to come to terms with Ron Moody's Fagin, but the actor gives a buoyant reading that works cannily with Dickens's awkward balancing of empathy and caricature. **JR**

Thursday

Pick of the Day

Extraordinary Escapes With Sandi Toksvig

Channel 4, 9pm
Is there anything purer on TV than this hour of Sandi Toksvig and Sarah Millican escaping to Devon for a weekend together? “I’ve never met anybody who, as part of their job, needs to see if something is ‘uddering up,’” Toksvig knowingly tells her companion about the ranger looking after ponies. Cue infectious laughter – which runs throughout the full episode as they chatter and chill out. Future travel guests include Sara Pascoe and Philippa Perry.



The Dog House

Channel 4, 8pm
Thursday is fast becoming the week’s most therapeutic night of TV. Poppy and Bron are two puppies that hope never to be separated – but how easily can they find a home that will welcome them both? Meanwhile, Harry the saluki is a bag of nerves, which will make you fall in love with him all the more. Let the dog/owner matchmaking continue.

First Dates

Channel 4, 10pm
In the spirit of Valentine’s week, pay a visit to the romantic restaurant, where 73-year-old adventure addict Mike meets fitness fanatic Coleen, and forever single Sophie is hoping to meet a nice guy who will commit (good luck with that). Elsewhere, Connor is looking for a man who will appreciate his impressive collection of coloured ties. **HR**

Film

Annie Hall

(Woody Allen, 1977)
BBC Four, 9pm
Whatever your feelings about Woody Allen these days, there’s no avoiding the problem that most of his output this century has been soul-crushingly stale. By contrast, this manifesto for witty, literate comedy romance is bursting with formal invention, a self-reflexive, sophisticated patchwork of in-jokes, asides, digressions and incidental insights. There’s a glimmer of the sourness that would surface three years later in *Stardust Memories* but here even the Manhattanite sense of superiority is balanced by a lightness in the self-irony. And the relationship between Allen’s Alvy and Diane Keaton’s Annie is touched with an insouciant equality of spirit. It remains, as Shelley Duvall’s character would say, “transplendent”. **JR**

Friday

Pick of the Day

The Graham Norton Show

BBC One, 10.35pm
Dawn French (pictured) leads the guest list on tonight’s show, ahead of her performance alongside Jennifer Saunders in Kenneth Branagh’s upcoming *Death on the Nile* adaptation. The Oscar-nominated *Tick, Tick... Boom!* star Andrew Garfield, comedian Rob Beckett and Magic Mike himself Channing Tatum also join Norton in the studio, while the Australian-British singer Natalie Imbruglia marks her return to music with a performance of her new single, Nothing Missing. **HR**



Death in Paradise

BBC One, 9pm
Reggae musicians sway behind mics, a hooded figure appears, a gun is brandished and a singer ends up with a bullet in the head. So runs the set-up for tonight’s episode of this light-hearted Caribbean crime caper, plunging DI Neville Parker (Ralf Little) and his island police team into more enjoyably frothy procedural antics. **Alexi Duggins**

Dating No Filter

10pm, Sky Max
Rosie Jones, Jayde Adams and the hosts of The Receipts podcast help pick apart footage of bilnd dates. Nobody is impressed by Kyle the skateboarder (“I hope she’s hot, and potentially blond,” he says), while everybody is scared of his dominatrix date Aziza (“I was going to bring a leash,” she ponders) – are they watching a match made in heaven? **HR**

Film

A Simple Favour

(Paul Feig, 2018)
BBC Three, 9pm
From the maker of *Bridesmaids*, this crisply acidic thriller with a black comedy glaze stars Anna Kendrick as Stephanie, an eager, energetic, somewhat isolated suburban single mother and blogger who makes an unexpected friend in effortlessly glamorous, but perplexing and unpredictable Emily (Blake Lively). Then Emily disappears, leaving Stephanie with a mystery on her hands. It comes across as a knowing variation on the female what’s-really-happening thriller of the *Gone Girl* school (it’s actually adapted by Jessica Sharzer from the novel by Darcey Bell). Kendrick and Lively give crisp interplay, and elegant stylings include the odd Francophile wink and much vintage Gallic pop. **JR**

Saturday

Pick of the Day

Paul Sinha’s TV Showdown

ITV, 9.40pm
Calling all telly-heads: this comedy quiz, which launched during last year’s lockdown, is back to test your TV trivia. Paul Sinha – AKA star of *The Chase* and all-round genius – is on quizmaster duties once again, with actor Fay Ripley and comedian Rob Beckett returning as team captains. Tonight, they are joined by Katherine Ryan, Denise Lewis, Gregg Wallace and Big Zuu – who, surely, must know a thing or two about television between them.



Ant & Dec’s Saturday Night Takeaway

ITV, 7pm
Ant and Dec return with the format that has always worked hugely well for them. In tonight’s takeaway, all the usual ingredients: Stephen Mulhern hosts Ant v Dec and a chance for a live audience member to win items from the adverts. Plus, the pair pull a welcome prank on newbie farmer Jeremy Clarkson.

Stevie Wonder at the BBC

BBC Two, 8.30pm
The Beeb goes big on celebrating Stevie tonight, airing the musician’s 1995 *A Night of Wonder* studio concert and 2008’s *Live at Last* show at the O2. First up, though, he’s getting the “at the BBC” treatment – like all musical icons do. Expect performances of classics such as Love’s in Need of Love Today, Superstitious and, of course, I Just Called to Say I Love You. **HR**

Film

Bohemian Rhapsody

(Bryan Singer, Dexter Fletcher, 2018)
Channel 4, 9pm
“Spare me my life from this mon-strosity!” Freddie Mercury might have said about this Queen biopic. It’s a clumsy affair that treads awkwardly around Mercury’s sexuality and difficult coming out, and it’s cluttered with superfluous fan-lore episodes: yes, we really wanted to know how they came up with those handclaps on We Will Rock You. What saves the film is Rami Malek’s performance, at once sweetly earnest and knowing in its grand, self-mocking ludicrousness, as he spits juicy repartee through Mercury’s famous incisors. Malek plays him as a man not so much drunk on life as ripely, saucily tipsy on it, and not a little starstruck with himself. Otherwise, for the most part, mamma mia! mamma mia! **JR**

Radio By Stephanie Billen

Picks of the Week

An ancient Indian epic is updated to 21st-century Mumbai in *Mahabharata Now* (Sunday, Radio 4, 3pm). When Sanjay (Rajit Kapur) suddenly collapses, it becomes imperative that he secures the future of his business empire, but his relatives are aghast when he announces that his bookish nephew Yash, rather than son Dhruv, is to take over. With the family falling apart, an outlandish plan is hatched – to “let the gods speak” through a decisive dice game between the rivals. This two-part drama proves instantly compelling with superb sound design adding extra authenticity.

Between the Ears: Species of Spaces (Sunday, Radio 3, 9.30pm) introduces us to Huddersfield postman and writer Kevin Boniface, who suffered a breakdown but has since embraced his obsessive streak, creating a taxonomy of all the spaces he encounters on his round in a bid to “impose some order on the world”. He draws inspiration from his hero, the French writer Georges Perec, who was fascinated by classification. Boniface’s powers of description mean that we really experience each location as we join him at work.

Biomedic Sophie Ward wonders whether we can take control of the messy business of falling for someone in her tongue-in-cheek Valentine’s Day investigation, **A Recipe for Love** (Monday, Radio 4, 11am). In consultation with doctors, scientists and historians, she invents a love potion featuring chemicals known to lower inhibitions, motivate or simply make us feel good, plus flavours and scents described as aphrodisiacs. It is all surprisingly educational, though it seems the real opportunity for control comes post passion when we decide to keep on loving someone.

A new series of **Short Cuts** (Tuesday, Radio 4, 3pm) begins with Josie Long hearing from people whose lives have threatened to descend into horror. A family’s enthusiasm for ghost stories encourages mischief-making among three brothers while two female students are terrified by a man secretly living in their basement. However, the most chilling true tale concerns a writer who submits her creepy story to an online horror forum.

When her new fandom assumes she is a man, she goes along with the misapprehension but has reckoned without a forum-user intent on invading her carefully guarded privacy...



Kevin Boniface: poetic delivery. BBC

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Live Winter Olympics 2022 (T) 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Shakespeare & Hathaway: Private Investigators (T) 3.0 Escape to the Country (T) 3.45 Garden Rescue (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T) 7.30 Panorama: A Cow's Life – The True Cost of Milk (T) Is animal welfare being compromised in the drive to keep milk prices low?</p>	<p>6.0 Live Winter Olympics 2022 (T) 9.15 News (T) 10.0 The Customer Is Always Right (T) (R) 10.30 Wanted Down Under Revisited (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Live Winter Olympics 2022 (T) Includes the second semi-final in the women's ice hockey. 3.0 Winter Olympics (T) 6.0 Richard Osman's House of Games (T) (R) 6.30 Great Coastal Railway Journeys (T) From Fairlie to Port Glasgow. 7.0 Winter Olympics: Today at the Games (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) (R) 3.0 Lingo (T) (R) 3.59 Local News and Weather (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News and Weather (T) 6.30 News and Weather (T) 7.0 Emmerdale (T) Billy and Dawn's wedding day arrives. 7.30 Coronation Street (T) Jacob, Amy, Asha and Summer go clubbing in town.</p>	<p>6.05 Countdown (T) (R) 6.45 Cheers (T) (R) 7.35 Everybody Loves Raymond (T) (R) 9.0 Frasier (T) (R) 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 Coast vs Country (T) (R) 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 A New Life in the Sun (T) A couple buy a B&B in Portugal at the height of the Covid lockdown. 5.0 Four in a Bed (T) 5.30 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 Nightmare Tenants, Slum Landlords (T) (R) 1.10 News (T) 1.15 Home and Away (T) (R) 1.45 Neighbours (T) 2.15 FILM Newlywed & Dead: Picture Perfect Mysteries (Ron Oliver, 2019) (T) Mystery, starring Alexa PenaVega. 4.0 Celebrity 5 Go Barging (T) (R) 5.0 News (T) 6.0 Neighbours (T) (R) 6.30 Celebrity Eggheads (T) 7.0 Motorway Cops: Catching Britain's Speeders (T) (R) A van wheel spins off and strikes an oncoming car.</p>	<p>7.0 Yorkshire Walks (T) (R) Shanaz Gulzar explores Wensleydale as she walks from Leyburn to Bolton Castle. 7.30 Fred Dibnah's Age of Steam (T) (R) The development of the steamship.</p>
<p>8.0 EastEnders (T) Vinny prepares to surprise Dotty. 8.30 Kelvin's Big Farming Adventure (T) Kelvin has to take one of his lambs to the slaughter. 9.0 Chloe (T) Becky loses herself in Chloe's world, but her relationship with Elliot causes tension, and she faces ghosts from her past.</p>	<p>8.0 Mastermind (T) Subjects include the wives of Henry VIII and Tom Cruise films. 8.30 University Challenge (T) The sixth quarter-final. 9.0 Rise of the Nazis: Dictators at War (T) New series. Documentary examining the eastern front during the second world war, beginning in autumn 1940.</p>	<p>8.0 Bradley & Barney Walsh: Breaking Dad (T) The actor and his son head to Sweden. 8.30 Coronation Street (T) Asha calls an ambulance, while Jacob puts Amy in the recovery position. 9.0 No Return (T) Kathy and Martin assure Noah he will be out in no time, but his lawyer reveals the truth.</p>	<p>8.0 The Great Cookbook Challenge With Jamie Oliver (T) The final group of six would-be cookbook authors make their pitches. 9.0 60 Days With the Gypsies (T) Part two of two. Ed Stafford attends Appleby horse fair, the biggest gathering of Travellers in the UK.</p>	<p>8.0 Traffic Cops (T) New series. In Derbyshire, a police camera alert for a stolen car leads to a pursuit. Includes news update. 9.0 Police: Night Shift 999 (T) Documentary following Gloucestershire police as they mobilise a manhunt after a woman has her car stolen at knifepoint.</p>	<p>8.0 Omnibus: William Blake – Singing for England (T) (R) Profile of the visionary poet and artist. 9.0 The Romantics and Us With Simon Schama (T) (R) The historian explores how Romantic artists created the secular icons of the modern age, whose power continues to inspire.</p>
<p>10.0 News (T) 10.25 Regional News (T) Weather 10.35 Imagine: Labi Siffre – This Is My Song (T) Exploring the life of the singer-songwriter. 11.35 The Graham Norton Show (T) (R) With Adele, Helen Mirren and Jim Broadbent. 12.25 Celebrity Mastermind (T) (R) 12.55 Live Winter Olympics 2022 (T)</p>	<p>10.0 Couples Therapy (T) 10.25 Planet Earth: A Monkey's Tale (T) (R) 10.30 Newsnight (T) Weather 11.15 Super Bowl LVI Highlights 12.05 Sign Zone Countryfile (T) (R) 1.0 Stacey Dooley: Stalkers (T) (R) 1.50 Cornwall (T) (R) 2.20 Inside the Factory (T) (R) 3.20 Holby City (T) (R) 4.0 Weather 4.05 News (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Fergie's Killer Dresser: The Jane Andrews Story (T) (R) The story of the royal dresser who was convicted of murdering her boyfriend. 11.45 All Elite Wrestling: Dynamite 1.25 Shop: Ideal World 3.0 Loose Women (R) 3.50 Unwind With ITV 5.05 Tipping Point</p>	<p>10.0 The Millionaire and Me (T) 11.05 I, Sniper: The Washington Killers (T) Documentary. 12.15 Kitchen Nightmares USA (T) (R) 1.05 Couples Come Dine With Me (T) (R) 2.0 Undercover Boss Canada (T) (R) 2.50 Grayson's Art Club (T) (R) 3.45 Location, Location, Location (T) (R) 4.45 Food Unwrapped (T) (R)</p>	<p>10.0 Casualty 24/7: Every Second Counts (T) (R) 11.05 999: Critical Condition (R) 12.05 A&E After Dark (T) (R) 1.0 The Live Casino Show (T) 3.10 GPs: Behind Closed Doors (T) (R) 4.0 Britain's Greatest Bridges (T) (R) 4.45 Wildlife SOS (T) (R) 5.10 House Doctor (T) (R) 5.35 Peppa Pig (T) (R) 5.40 Paw Patrol (R)</p>	<p>10.0 Desperate Romantics (T) (R) Drama about the Pre-Raphaelite Brotherhood. 11.0 Desperate Romantics (R) 12.0 Sex and Sensibility: The Allure of Art Nouveau (T) (R) 1.0 Handmade in Bolton (T) (R) 1.30 Yorkshire Walks (T) (R) 2.0 Fred Dibnah's Age of Steam (T) (R) 2.30 The Romantics and Us (T) (R)</p>

Other channels

Dave
6.0am Teleshopping
7.10 Last Stop Garage Double Bill **8.0** Timber Kings **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Border Force: America's Gatekeepers **2.0** Travel Man: 48 Hours in Barcelona/Istanbul **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI XL **10.0** Pride Live at the Apollo **10.40** Mel Giedroyc: Unforgivable **11.40** Comedians Giving Lectures **12.20** Room 101 **1.0** Red Dwarf: The First Three Million Years **2.0** The Misadventures of Roshem Ranganathan **2.50** Comedians Giving Lectures **3.20** The Indestructibles

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen

Nightmares USA **8.0** Mike & Molly Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Junior Bake Off **9.0** Celebs Go Dating **10.0** Celebrity Gogglebox **11.05** Gogglebox **12.10** First Dates: Valentine's Special **1.15** Celebs Go Dating **2.15** Below Deck: Mediterranean **3.05** Alex Rider **4.0** Don't Tell the Bride **4.55** Ramsay's Kitchen Nightmares USA

Film4
11.0am **FILM** El Dorado (1966) **1.40** **FILM** The Furies (1950) **3.55** **FILM** The Man Who Would Be King (1975) **6.45** **FILM** A Room With a View (1985) **9.0** **FILM** Jerry Maguire (1996) **11.50** **FILM** Disobedience (2017) **2.05** **FILM** Beautiful Thing (1996)

ITV2
6.0am Love Bites **7.0** The Ellen DeGeneres Show **8.0** You've Been Framed! Gold **9.0** The Cabins **10.0** Dress to Impress **11.0** Love Bites **12.0** Supermarket Sweep **1.0** Tipping Point: Lucky Stars **2.0** Family Fortunes **3.0** The Ellen DeGeneres Show **4.0** The Masked Singer US **5.0** YBF! Gold **6.0** Celebrity Catchphrase **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Family Guy Double Bill **10.0** The Stand Up Sketch Show **10.30** Family Guy Double Bill **11.30** Crossing Swords Double Bill **12.30** American Dad! Double Bill **1.30** Bob's Burgers Double Bill **2.20** Superstore Double Bill **3.10** Totally Bonkers Guinness World Records

More4
8.55am A Place in the Sun Double Bill **10.35** Find It, Fix It, Flog It Double Bill **12.35** Heir Hunters **1.35** Four in a Bed **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** The Hotel Fixers **4.50** Find It, Fix It, Flog It Double Bill **6.55** Escape to the Chateau: DIY **7.55** Grand Designs **9.0** The Pennines:

Backbone of Britain **10.0** Amazing Spaces **11.05** 24 Hours in A&E **12.10** Emergency Helicopter Medics: Sporting Emergencies **1.10** The Pennines... **2.15** Amazing Spaces **3.20** Father Ted

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** SWAT **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** Flintoff: Lord of the Fries **9.0** Agatha Raisin Double Bill **11.0** A Discovery of Witches **12.0** Resident Alien Double Bill **2.0** Hawaii Five-0 Double Bill **4.0** SWAT **5.0** Stop, Search, Seize

Sky Arts
6.0am LSO: Sir Simon Rattle Conducts Bruckner and Messiaen **7.45** Pavarotti: 10th Anniversary Gala **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Julie Andrews **11.0** Discovering: Phil Collins **11.30** Discovering: Pulp **12.0** South Bank Show Originals Double Bill **1.0** Tales of the

Unexpected Double Bill **2.0** Discovering: Robert Redford **3.0** Landscape Artist of the Year 2022 **4.0** Discovering: Radiohead **4.30** Discovering: Sting **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Leslie Caron **7.0** André Rieu: Welcome to My World **8.0** The Big Design Challenge **9.0** The Barry White Story: Let the Music Play **10.15** Discovering Romance on Film **11.45** Guy Garvey: From the Vaults **12.45** Discovering: William Hurt **1.45** Alberto Giacometti By Stanley Tucci **2.45** My Greatest Shot: Street/Animals **3.45** Marina Abramović Takes Over TV **4.45** National Trust: National Treasures

Sky Atlantic
6.0am CSI: Crime Scene Investigation **7.0** Six Feet Under Double Bill **9.15** The Wire Double Bill **12.10** Game of Thrones **1.25** Gomorrah Double Bill **3.30** Six Feet Under Double Bill **5.45** Riviera **6.50** Riviera **7.55** Game of Thrones **9.0** Billions **10.05** Euphoria **11.10** The White Lotus **12.15** Gomorrah **1.20** In Treatment **2.0** The Gilded Age **3.05** Babylon Berlin **4.10** Urban Secrets Double Bill

On the radio

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Edward Gregson and Alan Bush (1/5) **1.0** Lunchtime Concert. Live from Wigmore Hall, violinist Augustin Hadelich and pianist Charles Owen perform Beethoven, Coleridge-Taylor Perkinson and Ravel. **2.0** Afternoon Concert. The Swiss Romande Orchestra play Dvořák and Martinů. **4.30** New Generation Artists **5.0** In Tune **7.0** In Tune Mixtape (R) **7.30** In Concert. Christian Thielemann conducts the Vienna Philharmonic Orchestra in Samy Moussa's Elysium and Bruckner's Symphony No 4 in E Flat: Romantic. **9.30** Northern Drift. With Helen Mort, Will Pound and Jenn Butterworth. **10.0** Music Matters (R) **10.45** The Essay: Unearthing Britannia's Tribes. (11/15) **11.0** Night Tracks **12.30** Through the Night

Radio 4
6.0am Today **9.0** Start the Week. Adam Rutherford talks about Stonehenge. (6/12) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Treeline. By Ben Rawlence. (1/5) **10.0** Woman's Hour **11.0** A Recipe for Love. Biomedic Sophie Ward investigates the physical process of being in love. **11.30** Loose Ends (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Piranesi. By Susanna Clarke. (6/10) **12.18** You and Yours **12.57** Weather **1.0** The World at One **1.45** Nazanin. The plight of Nazanin Zaghari-Ratcliffe, who is being held in prison in Iran. (1/5) **2.0** The Archers (R) **2.15** Patterdale. Drama, by Paul Jones. **3.0** Counterpoint (8/13) **3.30** The Food Programme (R) **4.0** Taxi Drivers (R) **4.30** My Name Is Natalie (R) **5.0** PM **5.54** (LW) Shipping Forecast **5.57** Weather **6.0** News **6.30** The Unbelievable Truth (6/6) **7.0** The Archers **7.15** Front Row **8.0** Chinese on Campus. Ben Chu talks to students from China studying in Glasgow. **8.30** Analysis. The results of a major study into our unequal

society. (3/9) **9.0** The Coming Storm (R) **9.30** Start the Week (R) **9.59** Weather **10.0** The World Tonight **10.45** Book at Bedtime: Piranesi (R) **11.0** Word of Mouth (R) **11.30** The House That Vanished (R) **12.0** News and Weather **12.30** Book of the Week: Treeline (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News Briefing **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

Radio 4 Extra
6.0am Paul Temple and the Margo Mystery (1/8) **6.30** Lord Peter Wimsey: Murder Must Advertise (2/6) **7.0** For the Love of Leo (4/4) **7.30** The Unbelievable Truth (5/6) **8.0** Marriage Lines (12/13) **8.30** Boogie Up the River (2/6) **8.0** Paul Temple and the Margo Mystery (1/8) **8.30** Lord Peter Wimsey: Murder Must Advertise (2/6) **9.0** Paul Temple and the Margo Mystery (1/8) **9.30** The Leopard in Autumn (6/6) **5.0** For the Love of Leo (4/4) **5.30** The Unbelievable Truth (5/6)

The Citadel (1/5) **2.30** Famed for Its Knitting **3.0** The Inspector Alleen Mysteries **4.0** Wordaholics (1/6) **4.30** The Leopard in Autumn (6/6) **5.0** For the Love of Leo (4/4) **5.30** The Unbelievable Truth (5/6) **6.0** Earthsearch II (6/10) **6.30** A Good Read (2/9) **7.0** Marriage Lines (12/13) **7.30** Boogie Up the River (2/6) **8.0** Paul Temple and the Margo Mystery (1/8) **8.30** Lord Peter Wimsey ... (2/6) **9.0** TED Radio Hour (42/48) **9.50** Inheritance Tracks **10.0** The Unbelievable Truth (5/6) **10.30** Hearing With Hegley (6/6) **10.45** Creme De La Crime (6/6) **11.0** The News Quiz (7/10) **11.30** Sarah Millican's Support Group (3/4) **12.0** Earthsearch II (6/10) **12.30** A Good Read (2/9) **1.0** Paul Temple and the Margo Mystery (1/8) **1.30** Lord Peter Wimsey ... (2/6) **2.0** And Our Faces, My Heart, Brief As Photos (1/5) **2.15** The Citadel (1/5) **2.30** Famed for Its Knitting **3.0** The Inspector Alleen Mysteries **4.0** Wordaholics (1/6) **4.30** The Leopard in Autumn (6/6) **5.0** For the Love of Leo (4/4) **5.30** The Unbelievable Truth (5/6)



This Is Going to Hurt
BBC One, 9pm
Adam attempts to juggle work with his personal life

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Live Winter Olympics 2022 (T) Great Britain v Sweden in the men's curling. 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Shakespeare & Hathaway: Private Investigators (T) 3.0 Escape to the Country (T) 3.45 Garden Rescue (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T) 7.30 EastEnders (T) 7.50 Holby City (T) A familiar face is admitted to AAU.</p>	<p>6.0 Live Winter Olympics 2022 (T) 9.15 News (T) 9.55 The Super League Show (T) (R) 10.45 The Customer Is Always Right (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Live Winter Olympics 2022 (T) The conclusion of the two-man bobsleigh. 3.0 Winter Olympics (T) 6.0 Richard Osman's House of Games (T) (R) 6.30 Great Coastal Railway Journeys (T) Michael Portillo goes from Helensburgh to Connel. 7.0 Winter Olympics: Today at the Games (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) (R) 3.0 Lingo (T) (R) 3.59 Local News (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News (T) 6.30 News and Weather (T) 7.0 Emmerdale (T) Dawn and Billy are in danger. 7.30 Wonders of the Border (T) Sean Fletcher crosses the world's highest canal aqueduct. Last in the series.</p>	<p>6.05 Countdown (T) (R) 6.45 Cheers (T) (R) 7.35 Everybody Loves Raymond (T) (R) 9.0 Frasier (T) (R) 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 Coast vs Country (T) (R) 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 A New Life in the Sun (T) 5.0 Four in a Bed (T) The B&B challenge continues at Cross Farm Cottages in West Yorkshire. 5.30 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 Nightmare Tenants, Slum Landlords (T) (R) 1.10 News (T) 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 FILM Wedding Planner Mystery (Ron Oliver, 2014) (T) Whodunnit, starring Erica Durance and Andrew W Walker. 4.0 Celebrity 5 Go Barging (T) (R) 5.0 News (T) 6.0 Neighbours (T) (R) 6.30 Celebrity Eggheads (T) 7.0 GPs: Behind Closed Doors (T) (R) A toddler with a series of food allergies is brought into the surgery.</p>	<p>7.0 Yorkshire Walks (T) (R) Shanaz Gulzar goes on a ramble from Heptonstall to Stoodley Pike. 7.30 Fred Dibnah's Age of Steam (T) (R) The steam turbine.</p>
<p>8.30 Garden Rescue (T) A Barnet man yearns for a Victorian cottage garden with an Amazonian twist. 9.0 This Is Going to Hurt (T) Adam struggles to recover from his mistake with Erika. 9.45 Cheaters (T) After another abortive attempt at sex with Fola, Zack impulsively buys some Viagra.</p>	<p>8.0 Great British Menu (T) Four chefs from Wales present their canapes, starters and fish dishes, inspired by British broadcasting. 9.0 Amazing Hotels: Life Beyond the Lobby (T) Monica and Giles head to the Qasr Al Sarab Desert Resort in the UAE, which is surrounded by vast dunes.</p>	<p>8.0 The Secret Life of Our Pets (T) How domesticated animals use their senses to navigate the human world. 9.0 Secrets of the Krays (T) Ronnie and Reggie Kray's downfall is charted, and we hear how the twins' decades in prison saw the legend of the Krays grow. Last in the series.</p>	<p>8.0 Geordie Hospital (T) A 13-year-old dancer faces complex surgery to straighten her spine. 9.0 24 Hours in A&E (T) The doctors treat a teenage stabbing victim, an 11-year-old girl who has fallen in the playground, and a sport commentator with an inflamed ankle.</p>	<p>8.0 Dogs Behaving (Very) Badly (T) Graeme meets a German shepherd that is driving its owner crazy. Includes news update. 9.0 Ben Fogle: New Lives in the Wild (T) Ben travels to Northumberland to stay with a couple who became caretakers of a secluded wood.</p>	<p>8.0 Keeping Up Appearances (T) (R) Hyacinth's beloved father goes to get married. 8.30 Yes, Prime Minister (T) (R) The government faces financial ruin. 9.0 The Secret Life of the Motorway (T) (R) How opinion about motorways has changed since Britain's first one opened in 1958.</p>
<p>10.0 News (T) 10.25 Regional News (T) Weather 10.35 Cheaters (T) Zack and Esther's friendship blooms. 10.50 Cheaters (T) Josh goes to see Fola, intent on ending things. 11.0 Starstruck (T) (R) Jessie is alone at Christmas. 11.25 Would I Lie to You? (T) (R) 11.55 The Apprentice (T) (R) 12.55 Live Winter Olympics 2022</p>	<p>10.0 QI (T) Series highlights. 10.30 Newsnight (T) Weather 11.15 FILM <i>Eaten By Lions</i> (Jason Wingard, 2018) (T) Comedy, starring Antonio Aakeel. 12.45 Sign Zone Dragons' Den (T) (R) 1.45 Rick Stein's Cornwall (T) (R) 2.15 Rip Off Britain: Holidays (T) (R) 3.45 The Green Planet (T) (R) 4.45 Weather(T) 4.50 News (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Driving Force (T) (R) Judy Murray speaks to jockey Hayley Turner. 11.40 The Bay (T) (R) Shazia's explosive revelation threatens to destroy the Rahman family. 12.35 Shop: Ideal World 3.0 Masterpiece (T) (R) 3.50 Unwind With ITV</p>	<p>10.0 Davina McCall's Language of Love (T) Dating show. 11.05 Gogglebox (T) (R) 12.05 Kitchen Nightmares USA (R) 12.55 Couples Come Dine With Me (R) 1.50 Undercover Boss Canada (R) 2.40 George Clarke's Amazing Spaces (T) (R) 3.35 Location, Location, Location (T) (R) 4.30 Food Unwrapped (T) (R)</p>	<p>10.0 Drain the Oceans (T) 11.0 FILM <i>Inferno</i> (2016) (T) Thriller, starring Tom Hanks. 1.20 The Live Casino Show (T) 3.20 Dream Home Makeovers With Sophie Robinson (T) (R) 4.10 Britain's Greatest Bridges (T) (R) 5.0 Wildlife SOS (T) (R) 5.20 House Doctor (T) (R) 5.45 Pip and Posy (R) 5.55 Peppa Pig (R)</p>	<p>10.0 Mark Lawson Talks to Barry Cryer (T) (R) An interview with the comedian. 11.0 Dan Snow's History of Railways (T) (R) 12.0 Sex and Sensibility: The Allure of Art Nouveau (T) (R) 1.0 Handmade in Bolton (R) 1.30 Yorkshire Walks (R) 2.0 Age of Steam (R) 2.30 The Secret Life of the Motorway (R)</p>

Other channels

Dave
6.0am Teleshopping
7.10 Last Stop Garage Double Bill **8.0** American Pickers **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Cops on the Rock **2.0** Travel Man: 48 Hours in Iceland/*Marrakech* **3.0** Rick Stein's *Far Eastern Odyssey* **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI **XL** **10.0** Mel Giedroyc: Unforgivable **11.0** Taskmaster: Champion of Champions **12.0** Comedians Giving Lectures **12.40** Room 101 **1.20** Would I Lie to You? **2.0** Mel Giedroyc: Unforgivable **2.50** Dave Gorman: Modern Life Is Goodish **4.0** Teleshopping

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen

Nightmares USA **8.0** Mike & Molly Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Junior Bake Off **9.0** Celebs Go Dating **10.0** Celebrity Gogglebox **11.05** First Dates **12.10** Gogglebox **1.15** Celebs Go Dating **2.15** Below Deck: Mediterranean **3.05** Alex Rider **3.55** Don't Tell the Bride: Christmas in the Snow **4.50** Ramsay's Kitchen Nightmares USA

Film4
11.0am **FILM** *Bugles in the Afternoon* (1952) **12.45** **FILM** *The Blue Dahlia* (1946) **2.45** **FILM** *Destroyer* (1943) **4.50** **FILM** *The League of Gentlemen* (1960) **7.05** **FILM** *Big Momma's House* (2000) **9.0** **FILM** *Olympus Has Fallen* (2013) **11.20** **FILM**

Journeyman (2017) **1.10** **FILM** *The American Friend* (1977)

ITV2
6.0am Love Bites **7.0** The Ellen DeGeneres Show **8.0** You've Been Framed! Uncaged! **9.0** Secret Crush **10.0** Dress to Impress **11.0** Love Bites **12.0** Supermarket Sweep **1.0** Celebrity Tipping Point **2.0** Family Fortunes: Celebrity Special **3.0** Ellen DeGeneres **4.0** The Masked Singer US **5.0** YBF! Unlimited **6.0** Celebrity Catchphrase **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Family Guy Double Bill **10.0** Plebs Double Bill **11.0** Family Guy **11.30** American Dad! Double Bill **12.30** Bob's Burgers Double Bill **1.25** Superstore Double Bill **2.20** Hey Tracey! **3.0** Totally Bonkers Guinness World Records **3.30** Teleshopping

More4
8.55am A Place in the Sun Double Bill **10.35** Find It, Fix It, Flog It Double Bill **12.35** Heir Hunters **1.35** Four in a Bed **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** The Hotel Fixers **4.50** Find It, Fix It, Flog It Double

Bill **6.55** Escape to the Chateau: DIY **7.55** Grand Designs **9.0** Car SOS **10.0** Emergency Helicopter Medics **11.05** 24 Hours in A&E **12.05** Emergency Helicopter Medics: Mountain Emergencies **1.10** Car SOS **2.10** 24 Hours in A&E **3.15** Food Unwrapped Investigates

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** SWAT **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** There's Something About Movies **9.0** Strike Back: Shadow Warfare **10.0** SEAL Team **11.0** NCIS: New Orleans **12.0** The Force: Manchester **1.0** NCIS: New Orleans **2.0** Hawaii Five-0 Double Bill **4.0** SWAT **5.0** Stop, Search, Seize

Sky Arts
6.0am Charles Hazlewood: Beethoven & Me **7.0** Sarah Brightman: Hymn **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Robert Redford **11.0** Discovering: Radiohead **11.30** Discovering: Sting **12.0** Hollywood

Censored **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Leslie Caron **3.0** Cold War and Cinema **4.0** Discovering: Amy Winehouse **4.30** Discovering: Bee Gees **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Alec Guinness **7.0** The Big Design Challenge **8.0** Discovering: Carpenters **8.30** Al Green: Music Icons **9.0** Long Hot Summers: The Story of the Style Council **10.30** Chuck Berry: The King of Rock'n'Roll **12.30** The V&A Presents Alice: Curiouser and Curiouser **2.30** Willem Dafoe: Off Camera **3.45** Unmuted Double Bill **4.45** National Trust: National Treasures

Sky Atlantic
6.0am Fish Town **7.0** CSI: Crime Scene Investigation **8.0** Six Feet Under Double Bill **10.15** Riviera Double Bill **12.15** Game of Thrones **12.50** Gomorrah Double Bill **3.20** Six Feet Under **4.40** Ray Donovan **5.45** Riviera Double Bill **7.55** Game of Thrones **9.0** The Gilded Age **10.05** Raised By Wolves **11.10** Big Love **12.15** Big Love **1.20** Big Love **2.25** In Treatment **3.0** In Treatment **3.30** In Treatment **4.0** Fish Town Double Bill

On the radio

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Edward Gregson and Alan Bush (2/5) **1.0** Lunchtime Concert. Pianist Llyr Williams plays all of Chopin's 24 Preludes. **2.0** Afternoon Concert. Pianist Christian Zacharias plays and conducts the Lausanne Chamber Orchestra Haydn, Schoenberg and Mozart. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Domingo Hindoyan conducts the Royal Liverpool Philharmonic Orchestra and pianist Jean-Efflam Bavouzet in Debussy's *Jeux*, Ravel's *Piano Concerto* in G, Roussel's *Bacchus* and Ariadne: Suite No 2 and Ravel's *Pavane Pour Une Infante Défunte* and *Bolero*. **10.0** Free Thinking **10.45** The Essay: Unearthing Britannia's Tribes - The Roman Orbit (12/15) **11.0** Night Tracks **12.30** Through the Night

Radio 4
6.0am Today **9.0** Room 5. A mother who faced a difficult decision over her son. (6/6) **9.30** The Political Butterfly Effect. Did a drunken headbutt lead to Brexit? (1/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Treeline. By Ben Rawlence. (2/5) **10.0** Woman's Hour **11.0** The Coming Storm. A new movement and a prophecy. (7/8) **11.30** Art Came in the Night. What happens when public art and people clash. **12.0** News **12.01** (LW) Shipping Forecast **12.04** Piranesi (7/10) **12.18** Call You and Yours **12.57** Weather **1.0** The World at One **1.45** Nazanin **2.0** The Archers (R) **2.15** The Penny Dreadfuls Present: Hadrian's Beard. Comedy-drama, by David Reed. **3.0** Short Cuts: The Horror! (1/7) **3.30** The Long View of the Future. Jonathan Freedland examines cancel culture. (4/5) **4.0** Word of Mouth. With author and linguist John McWhorter. (6/7) **4.30** A Good Read. With Gillian Burke and Dee Caffari. (3/9) **5.0** PM **5.54** (LW) Shipping Forecast **5.57** Weather **6.0** News **6.30** Please Use Other Door. Satirical sketch show. (2/4) **7.0**

The Archers **7.15** Front Row **8.0** File on 4. False accusations of theft by the Post Office. (6/10) **8.40** In Touch **9.0** Inside Health (6/11) **9.30** Room 5 (R) **9.59** Weather **10.0** The World Tonight **10.45** Book at Bedtime: Piranesi (R) **11.0** Fortunately. With Jess Salomon and Eman El-Husseini. **11.30** The House That Vanished (R) **12.0** News and Weather **12.30** Book of the Week: Treeline (R) **12.48** Shipping **1.0** As World Service **5.20** Shipping **5.30** News Briefing **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

Radio 4 Extra
6.0am Paul Temple and the Margo Mystery (2/8) **6.30** Lord Peter Wimsey: Murder Must Advertise (3/6) **7.0** The Architects (1/4) **7.30** Please Use Other Door (1/4) **8.0** The Goon Show **8.30** Winston Back Home (6/6) **9.0** The News Quiz (7/10) **9.30** The Mitch Benn Music Show (1/4) **10.0** The Saturday Play **11.0** Elvis Presley Comeback Special **12.0** The Goon Show **12.30** Winston Back Home (6/6) **1.0** Paul Temple and the Margo Mystery (2/8) **1.30** Lord Peter Wimsey: Murder Must Advertise (3/6) **2.0**

And Our Faces, My Heart, Brief As Photos (2/5) **2.15** The Citadel (2/5) **2.30** In the Moment **3.0** The Saturday Play **4.0** The Museum of Curiosity (4/6) **4.30** The Mitch Benn Music Show (1/4) **5.0** The Architects (1/4) **5.30** Please Use Other Door (1/4) **6.0** Earthsearch II (7/10) **6.30** Soul Music (4/5) **7.0** The Goon Show **7.30** Winston Back Home (6/6) **8.0** Paul Temple and the Margo Mystery (2/8) **8.30** Lord Peter Wimsey ... (3/6) **9.0** Elvis Presley Comeback Special **10.0** Please Use Other Door (1/4) **10.30** Mark Steel's in Town (1/6) **11.0** For One Horrible Moment (2/5) **11.15** Warhorses of Letters (3/4) **11.30** I've Never Seen Star Wars (1/6) **12.0** Earthsearch II (7/10) **12.30** Soul Music (4/5) **1.0** Paul Temple and the Margo Mystery (2/8) **1.30** Lord Peter Wimsey ... (3/6) **2.0** And Our Faces, My Heart, Brief As Photos (2/5) **2.15** The Citadel (2/5) **2.30** In the Moment **3.0** The Saturday Play **4.0** The Museum of Curiosity (4/6) **4.30** The Mitch Benn Music Show (1/4) **5.0** The Architects (1/4) **5.30** Please Use Other Door (1/4)



Zen Motoring
BBC Three, 9.45pm
Ogmios calmly
tackles roundabouts
and scooter boys

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Live Winter Olympics 2022 (T) Includes the freestyle skiing men's aerials final. 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Shakespeare & Hathaway: Private Investigators (T) 3.0 Escape to the Country (T) (R) 3.45 Garden Rescue (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News and Weather (T) 6.55 Party Political Broadcast by the Labour Party (T) (R) 7.0 The One Show (T) 7.30 We Are England (T)</p>	<p>6.0 Live Winter Olympics 2022 (T) 9.15 News (T) 10.0 The Customer Is Always Right (T) (R) 10.30 Wanted Down Under Revisited (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Live Winter Olympics 2022 (T) The bronze medal match in the women's ice hockey. 3.0 Winter Olympics (T) 6.0 Richard Osman's House of Games (T) (R) 6.30 Great Coastal Railway Journeys (T) From Oban to Staffa. 7.0 Winter Olympics: Today at the Games (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) (R) 3.0 Lingo (T) (R) 3.59 Local News and Weather (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News and Weather (T) 6.25 Party Political Broadcast by the Labour Party (T) 6.30 News and Weather (T) 7.0 Emmerdale (T) 7.30 Coronation Street (T) The nurse tells Steve and Tracy that Amy should recover.</p>	<p>6.05 Countdown (T) (R) 6.45 Cheers (T) (R) 7.35 Everybody Loves Raymond (T) (R) 9.0 Frasier (T) (R) 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 Coast vs Country (T) (R) 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 A New Life in the Sun (T) A search for a dream home in Italy. 5.0 Four in a Bed (T) The rivals stay in the New Valron Hotel in Blackpool. 5.30 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 Nightmare Tenants, Slum Landlords (T) (R) 1.10 News (T) 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 FILM Dead Over Diamonds: Picture Perfect Mysteries (Ron Oliver, 2020) (T) Crime drama, starring Alexa PenaVega. 4.0 Celebrity 5 Go Barging (T) (R) 5.0 News (T) 6.0 Neighbours (T) (R) 6.30 Celebrity Eggheads (T) 7.0 Dream Home Makeovers With Sophie Robinson (T) Transforming a thatched cottage in rural Kent.</p>	<p>7.0 Yorkshire Walks (T) (R) Shanaz Gulzar hikes from Runswick Bay to Whitby. 7.30 Fred Dibnah's Made in Britain (T) (R) The Lake District's industrial heritage.</p>
<p>8.0 The Repair Shop (T) Jay Blades and the team repair a war-torn leather armchair and a broken music box. 9.0 Who Do You Think You Are? (T) (R) Doctor Who star Jodie Whittaker finds out how her great-great-grandfather worked his way up from labourer to being the owner of a mine.</p>	<p>8.0 Great British Menu (T) The three remaining chefs present their main courses and desserts, inspired by 100 years of the BBC. 9.0 Inside the Factory (T) Gregg visits a vacuum cleaner factory in Somerset where a million vacuums are made every year. Last in the series.</p>	<p>8.0 Paul O'Grady: For the Love of Dogs (T) Paul meets a six-year-old stray pug. 8.30 Coronation Street (T) Leanne rails at Amy. 9.0 The Bay (T) Jenn remains determined to find out the truth about Saif's murder. With one suspect arrested, the race is on to find the last pieces of the puzzle.</p>	<p>8.0 Kirstie and Phil's Love It Or List It (T) Phil revisits Amber and Martin from Cambridgeshire, who could not agree what to do with their three-bedroom semi. 9.0 Gemma Collins: Self-Harm & Me (T) The reality star opens up about her struggles, talking to family, friends and her therapist.</p>	<p>8.0 Subway: How Do They Really Do It? (T) Behind the scenes at the fast food chain. Includes news. 9.0 22 Kids & Counting (T) With half-term near, Sue and Noel pull out all the stops to keep the children entertained. Later, Ellie has a 16th birthday that she will never forget.</p>	<p>8.0 Patagonia: Earth's Secret Paradise (T) (R) Life in the treacherous seas that surround the 4,000-mile coast of the South American wilderness. 9.0 Digging for Britain (T) (R) Professor Alice Roberts follows archaeologists as they unearth a chariot burial in east Yorkshire.</p>
<p>10.0 News (T) 10.25 Regional News (T) Weather 10.35 FILM Judy (2019) (T) In the autumn of her career, showbiz legend Judy Garland reluctantly agrees to a run of London shows. Biopic, starring Renée Zellweger. 12.25 Question of Sport (T) (R) 12.55 Live Winter Olympics 2022 (T)</p>	<p>10.0 The Office (T) (R) 10.30 Newsnight (T) Weather 11.15 Louis Theroux's Forbidden America (T) (R) The effect of the internet on US life. 12.15 Sign Zone The Caribbean With Andi and Miquita (T) (R) 1.15 Cornwall (T) (R) 1.45 Adriatic Gardens (T) (R) 2.45 Weather for the Week Ahead (T) 2.50 News (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Peston (T) Political chat hosted by Robert Peston. 11.45 The John Bishop Show (T) (R) The comedian performs standup routines and chats to celebrity guests. 12.20 Shop: Ideal World 3.0 Bling (T) (R) 3.50 Unwind With ITV 5.05 Tipping Point (T) (R)</p>	<p>10.0 Mega Mansion Hunters (T) 11.05 First Dates: Valentine's (R) 12.05 Celebrity Hunted (T) (R) 1.0 FILM Southpaw (2015) (T) Drama, starring Jake Gyllenhaal. 3.05 Couples Come Dine With Me (T) (R) 4.0 Location, Location, Location (R) 4.55 The Answer Trap (T) (R) 5.45 Kirstie's Handmade Treasures (T) (R)</p>	<p>10.0 My Lover, My Killer (T) 11.05 Skin A&E (T) (R) 12.05 It's Your Fault I'm Fat (T) (R) 1.0 The Live Casino Show (T) 3.10 Go Veggie and Vegan With Matt Tebbutt (T) (R) 4.0 Britain's Greatest Bridges (T) (R) 4.45 Wildlife SOS (T) (R) 5.10 House Doctor (T) (R) 5.35 Peppa Pig (T) (R) 5.40 Paw Patrol (T) (R)</p>	<p>10.0 Storyville: Try Harder! (T) Documentary following US students as they navigate the highly competitive university application process. 11.20 Locomotion: Dan Snow's History of Railways (T) (R) 12.20 Yorkshire Walks (T) (R) 12.50 Made in Britain (T) (R) 1.20 Patagonia(T) (R) 2.20 Digging for Britain (T) (R)</p>

Other channels

Dave
7.0am Last Stop Garage **7.35** Yianni: Supercar Customiser **8.0** American Pickers **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Cops on the Rock **2.0** Travel Man: 48 Hours in Vienna/Paris **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI **XL 10.0** Outsiders **11.0** Have I Got a Bit More News for You **12.0** Comedians Giving Lectures **12.40** Room 101 **1.20** Would I Lie to You? **2.0** Jon Richardson: Ultimate Worrier **2.50** Dave Gorman: Modern Life Is Goodish

E4
6.0am Hollyoaks Double Bill **7.0** Kitchen Nightmares USA **8.0** Mike & Molly Double Bill **9.0** How I Met Your Mother

Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Junior Bake Off **9.0** Celebs Go Dating **10.0** Celebrity Gogglebox **11.05** Gogglebox **12.10** First Dates **1.15** Celebs Go Dating **2.15** Below Deck: Mediterranean **3.05** Alex Rider **4.0** Supernanny USA **4.50** Kitchen Nightmares USA

Film4
11.0am **FILM** Hell Is for Heroes (1962) **12.50** **FILM** Freedom Radio (1940) **2.40** **FILM** The Cassandra Crossing (1976) **5.20** **FILM** High Noon (1952) **7.05** **FILM** Playing With Fire (2019) **9.0** **FILM** Angel Has Fallen (2019) **11.20** **FILM** The Descent (2005) **1.20** **FILM** Life Is Sweet (1990)

ITV2
6.0am Love Bites **7.0** The Ellen DeGeneres

Show **8.0** You've Been Framed! Let Loose! **9.0** Secret Crush **10.0** Dress to Impress **11.0** Love Bites **12.0** Supermarket Sweep **1.0** Tipping Point: Lucky Stars **2.0** Rolling in It **3.0** The Ellen DeGeneres Show **4.0** The Masked Singer US **5.0** You've Been Framed! **6.0** Celebrity Catchphrase **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Family Guy **9.30** Family Guy **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! Double Bill **12.25** Bob's Burgers Double Bill **1.25** Superstore Double Bill **2.20** Hey TRACE! **3.10** Totally Bonkers Guinness World Records **3.30** Teleshopping

More4
8.55am A Place in the Sun Double Bill **10.35** Find It, Fix It, Flog It Double Bill **12.35** Heir Hunters **1.35** Four in a Bed **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** The Hotel Fixers **4.50** Find It, Fix It, Flog It Double Bill **6.55** Escape to the Chateau: DIY **7.55** Grand Designs **9.0** 24 Hours in A&E **10.0** 24 Hours in Police Custody **11.05** 24 Hours

in A&E **12.05** Emergency Helicopter Medics: Coast and River Emergencies **1.10** 24 Hours in Police Custody **2.15** 24 Hours in A&E **3.20** Food Unwrapped Investigates

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** SWAT **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** There's Something About Movies **9.0** SEAL Team **10.0** A League of Their Own **11.0** Dating No Filter **11.30** A League of Their Own Road Trip: Loch Ness to London **12.30** Road Wars **1.0** Hawaii Five-0 **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Stop, Search, Seize

Sky Arts
6.0am Beethoven: The Complete Symphonies **6.40** La Bayadère **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Leslie Caron/Amy Winehouse/ Bee Gees **12.0** Tarzan: The Man Behind the Legend **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Alec

Guinness **3.0** The Lot of Fun: Where the Movies Learned to Laugh **4.0** Discovering: Blondie/ Cher **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Peter Lorre **7.0** Portrait Artist of the Year 2018 **8.0** Landscape Artist of the Year 2022 **9.0** Wordsworth and Coleridge Road Trip With Frank Skinner and Denise Mina **10.0** The Eighties **11.0** Blitzed: The 80s Blitz Kids' Story **1.0** Discovering: Eurythmics/ Bryan Ferry/William Hurt **2.55** Johnny Cash and the Ostrich/Alice Cooper and Salvador Dalí: Urban Myths **3.55** The South Bank Show **4.50** National Trust: National Treasures

Sky Atlantic
6.0am The British **6.50** CSI: Crime Scene Investigation **7.40** Six Feet Under **9.05** Ray Donovan **10.15** Riviera Double Bill **12.25** Game of Thrones **1.30** Gomorrah Double Bill **3.30** Ray Donovan Double Bill **5.45** Riviera Double Bill **7.55** Game of Thrones **9.0** Save Me **10.05** The Fear Index **11.10** Der Pass Double Bill **1.20** Six Feet Under Double Bill **3.30** In Treatment **4.10** The British Double Bill

On the radio

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Edward Gregson and Alan Bush (3/5) **1.0** Lunchtime Concert. Pianist Llŷr Williams plays a sequence of studies from Chopin's Op 25 and Op 10. **2.0** Afternoon Concert. Jonathan Nott conducts the Swiss Romande Orchestra in Ravel, Stravinsky and Schumann. **4.0** Choral Evensong **5.0** In Tune **7.0** In Tune Mixtape **7.30** Radio In Concert. Peter Phillips conducts the BBC Singers in Tallis's Lamentations I and II, Dominique Pinhot's Lamentations, Muhly's Recordare, Domine, Brumel's Lamentations, Robert Whyte's Lamentations for Five Voices and Matthew Martin's Lamentations. **10.0** Free Thinking. Chinese culture and history. **10.45** The Essay: Unearthing Britannia's Tribes - The Atebrates

(13/15) **11.0** Night Tracks **12.30** Through the Night

Radio 4
6.0am Today **9.0** More Or Less (6/8) **9.30** Witness (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Treeline. By Ben Rawlence. (3/5) **10.0** Woman's Hour **11.0** Chinese on Campus (R) **11.30** Angstrom. Spoof Scandinavian detective stories. (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Piranesi. By Susanna Clarke. (8/10) **12.18** You and Yours **12.57** Weather **1.0** The World at One **1.45** Nazanin **2.0** The Archers **2.15** Wild Swimming. Drama, by Marek Horn. (R) **3.0** Money Box Live **3.30** Inside Health (R) **4.0** The Backlog. The Natasha Loder explores whether a staffing crisis is the biggest barrier to tackling the NHS backlog. (2/3) **4.30** The Media Show **5.0** PM **5.54** (LW) Shipping Forecast **5.57** Weather **6.0** News **6.30** Conversations from a Long Marriage (R) **7.0** The Archers **7.15** Front Row **8.0** The Moral Maze (6/11) **8.45** Witness (R) **9.0** Sketches: Stories of Art and People (R) **9.30** The Media Show (R) **9.59** Weather **10.0** The World Tonight **10.45** Book at

Bedtime: Piranesi (R) **11.0** Bunk Bed. With guest Jane Horrocks. (6/8) **11.15** The John Moloney Show (4/4) **11.30** The House That Vanished (R) **12.0** News **12.30** Book of the Week: Treeline (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News Briefing **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

Radio 4 Extra
6.0am Paul Temple and the Margo Mystery (3/8) **6.30** Lord Peter Wimsey: Murder Must Advertise (4/6) **7.0** Zoe Lyons: Passport Paddy (1/2) **7.30** Conversations from a Long Marriage (2/4) **8.0** Hancock's Half Hour (1/20) **8.30** The Michael Bentine Show **9.0** Booked (1/6) **9.30** All the Young Dudes (2/6) **10.0** The Inspector Alleen Mysteries (3/8) **1.30** Lord Peter Wimsey ... (4/6) **2.0** And Our Faces, My Heart, Brief As Photos (3/5) **2.15** The Citadel (3/5) **2.30** Cheaper Than Walking **3.0** The Inspector Alleen Mysteries **4.0** Booked (1/6) **4.30** All the Young Dudes (2/6) **5.0** Zoe Lyons: Passport Paddy (1/2) **5.30** Conversations from a Long Marriage (2/4)

Cheaper Than Walking **3.0** The Inspector Alleen Mysteries **4.0** Booked (1/6) **4.30** All the Young Dudes (2/6) **5.0** Zoe Lyons: Passport Paddy (1/2) **5.30** Conversations from a Long Marriage (2/4) **6.0** Earthsearch II (8/10) **6.30** The Radio Detectives (1/5) **7.0** Hancock's Half Hour (1/20) **7.30** The Michael Bentine Show **8.0** Paul Temple and the Margo Mystery (3/8) **8.30** Lord Peter Wimsey ... (4/6) **9.0** The Real Comedy Controllers: The Things That Made Us Laugh **10.0** Conversations from a Long Marriage (2/4) **10.30** And Now in Colour (6/6) **11.0** Bleak Expectations (5/6) **11.30** Ectoplasm (1/4) **12.0** Earthsearch II (8/10) **12.30** The Radio Detectives (1/5) **1.0** Paul Temple and the Margo Mystery (3/8) **1.30** Lord Peter Wimsey ... (4/6) **2.0** And Our Faces, My Heart, Brief As Photos (3/5) **2.15** The Citadel (3/5) **2.30** Cheaper Than Walking **3.0** The Inspector Alleen Mysteries **4.0** Booked (1/6) **4.30** All the Young Dudes (2/6) **5.0** Zoe Lyons: Passport Paddy (1/2) **5.30** Conversations from a Long Marriage (2/4)



First Dates
Channel 4, 10pm
Can Fred Sirieix ignite
any flames during
Valentine's Day week?

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Live Winter Olympics 2022 (T) Women's figure skating and the semi-finals of the men's curling. 1.0 News (T) 1.30 News and Weather (T) 1.45 Doctors (T) 2.15 Shakespeare & Hathaway: Private Investigators (T) 3.0 Escape to the Country (T) (R) 3.45 Garden Rescue (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T) 7.30 EastEnders (T) Gray takes out his anger and frustration on Chelsea.</p>	<p>6.0 Live Winter Olympics 2022 (T) 9.15 News (T) 10.0 The Customer Is Always Right (T) (R) 10.30 Wanted Down Under Revisited (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Live Winter Olympics 2022 (T) Includes the conclusion of the women's figure skating. 3.0 Winter Olympics (T) 6.0 Richard Osman's House of Games (T) (R) 6.30 Great Coastal Railway Journeys (T) From Fort William to Glenfinnan. 7.0 Winter Olympics: Today at the Games (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) (R) 3.0 Lingo (T) (R) 3.59 Local News and Weather (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News and Weather (T) 6.30 News and Weather (T) 7.0 Emmerdale (T) 7.30 Tonight: The True Cost of Train Travel? (T) Adam Shaw investigates whether the rail industry is heading for a new crisis.</p>	<p>6.05 Countdown (T) (R) 6.45 Cheers (T) (R) 7.35 Everybody Loves Raymond (T) (R) 9.0 Frasier (T) (R) 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 Coast vs Country (T) (R) 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 A New Life in the Sun (T) 5.0 Four in a Bed (T) The guest house owners visit the Spinney Homestay in Warwickshire. 5.30 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 Nightmare Tenants, Slum Landlords (T) (R) 1.10 News (T) 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 FILM My Husband's Secret Life (Philippe Gagnon, 2018) (T) Thriller, starring Kara Killmer. 4.0 Celebrity 5 Go Barging (T) (R) 5.0 News (T) 6.0 Neighbours (T) (R) 6.30 Celebrity Eggheads (T) 7.0 Digging Up Britain's Past (T) (R) The team seek artefacts from the Bridgewater Canal, which linked coal mines in Worsley with Manchester.</p>	<p>7.0 Yorkshire Walks (T) (R) Shanaz Gulzar walks through the Bolton Abbey estate. 7.30 Fred Dibnah's Made in Britain (T) (R) A traditional ironworks in Scotland.</p>
<p>8.0 Dragons' Den (T) Business partners Vahid and Thibault pitch their planet-saving product as the solution to the plastic bag problem. 9.0 The Apprentice (T) The candidates have to design, brand and pitch an electric driverless pod car, with Lord Sugar assessing their success.</p>	<p>8.0 Great British Menu (T) The two highest-scoring chefs from Wales go head to head and cook their six-course menus again. 9.0 Hubble: The Wonders of Space Revealed (T) (R) The story of how the Hubble space telescope has revealed the awe and wonder of the universe.</p>	<p>8.0 Emmerdale (T) There is shock in the village. 8.30 The Martin Lewis Money Show: Live (T) Martin launches his Pensions Big Briefing. 9.0 Kate Garraway's Life Stories (T) The presenter is joined by singer Charlotte Church, who rose to fame at 12. Last in the series.</p>	<p>8.0 The Dog House (T) Poppy and Bron try to find a home that will accept two dogs. 9.0 Extraordinary Escapes With Sandi Toksvig (T) New series. The presenter is joined by Sarah Millican to explore properties in Devon, including a Scandi-inspired architectural retreat built into a hillside.</p>	<p>8.0 The Queen's Guards: A Year in Service (T) News breaks of the death of HRH Prince Philip, Duke of Edinburgh. Includes news update. 9.0 Caroline: The Murder That Fooled the World (T) The story of Caroline Crouch, a British woman in Greece who was found dead beside her 11-month-old baby girl.</p>	<p>8.0 Mark Kermode's Oscar-Winners: A Secrets of Cinema Special (T) (R) The Observer critic reflects on past winners of the award. 9.0 FILM Annie Hall (Woody Allen, 1977) (T) A neurotic comedian looks back on a love affair. Romantic comedy, starring Woody Allen and Diane Keaton.</p>
<p>10.0 News (T) 10.25 Regional News (T) Weather 10.35 Question Time (T) Fiona Bruce chairs the political debate from Leeds. 11.35 Newscast (T) Adam Fleming, Laura Kuenssberg and Chris Mason discuss the week's stories in their Westminster round-up. 12.05 The Wall (T) (R) 12.50 Live Winter Olympics 2022 (T)</p>	<p>10.0 The Apprentice: You're Fired (T) With Tom Allen. 10.30 Newsnight (T) Weather 11.15 Rise of the Nazis: Dictators at War (T) (R) 12.15 Sign Zone The Nilsen Files (T) (R) 1.15 Kelvin's Big Farming Adventure (T) (R) 1.45 The Repair Shop (T) (R) 2.45 Winterwatch (T) (R) 3.45 Weather (T) 3.50 News (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Britain's Tiger Kings: On the Trail With Ross Kemp (T) (R) 11.40 All Elite Wrestling: Rampage 12.30 Shop: Ideal World 3.0 Tonight: The True Cost of Train Travel? (T) (R) 3.25 Britain's Brightest Celebrity Family (R) 3.50 Unwind With ITV 5.05 Tipping Point (T) (R)</p>	<p>10.0 First Dates (T) Dating show. 11.0 Gemma Collins: Self-Harm & Me (T) (R) 12.0 Geordie Hospital (T) (R) 1.0 Kitchen Nightmares USA (T) (R) 1.50 Screw (T) (R) 2.45 Couples Come Dine With Me (T) (R) 3.35 Location, Location, Location (T) (R) 4.30 Food Unwrapped (T) (R) 4.55 The Answer Trap (T) (R)</p>	<p>10.30 The Nightmare Neighbour Next Door (T) The story of DIY enthusiast Arran. 11.30 999: Criminals Caught on Camera (T) (R) 1.25 The Live Casino Show (T) 3.25 World's Most Scenic River Journeys (T) (R) 4.10 OMG: My Barbie Body (T) (R) 5.0 Wildlife SOS (T) (R) 5.20 House Doctor (T) (R) 5.45 Paw Patrol (T) (R)</p>	<p>10.30 FILM The Deer Hunter (Michael Cimino, 1978) (T) Oscar-winning Vietnam war drama, starring Robert De Niro, Christopher Walken and Meryl Streep. 1.30 Yorkshire Walks (T) (R) 2.0 Fred Dibnah's Made in Britain (T) (R) 2.30 Mark Kermode's Oscar-Winners: A Secrets of Cinema Special (T) (R)</p>

Other channels

Dave
7.10am Yianni: Supercar Customiser Double Bill **8.0** American Pickers **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Cops on the Rock **2.0** Travel Man: 48 Hours in Copenhagen/Moscow **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? At Christmas **9.0** QI XL **10.0** Meet the Richardsons at Christmas **10.40** Mock the Week Double Bill **12.0** Comedians Giving Lectures **12.40** Room 101 **1.20** Would I Lie to You? At Christmas **2.0** Jon Richardson: Ultimate Worrier **2.45** Dave Gorman: Modern Life Is Goodish

E4
6.0am Hollyoaks Double Bill **7.0** Kitchen

Nightmares USA **8.0** Mike & Molly Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Junior Bake Off **9.0** Celebs Go Dating **10.0** Celebrity Gogglebox **11.05** Gogglebox **12.10** First Dates **1.20** Rick and Morty **1.50** Teenage Euthanasia **2.15** Celebs Go Dating **3.10** Below Deck: Mediterranean **4.0** Supernanny USA **4.50** Kitchen Nightmares USA

Film4
11.0am **FILM** **Anastasia** (1956) **1.10** **FILM** **Born Free** (1966) **3.0** **FILM** **Crack in the World** (1965) **4.55** **FILM** **Carry on Teacher** (1959) **6.40** **FILM** **Sahara** (2005) **9.0** **FILM** **Hunter Killer** (2018) **11.20** **FILM** **Assassin's Creed** (2016) **1.30** **FILM** **Vinyan** (2008)

ITV2
6.0am Love Bites **7.0** The Ellen DeGeneres Show **8.0** You've Been Framed! Unlimited **9.0** Secret Crush **10.0** Dress to Impress **11.0** Love Bites **12.0** Supermarket Sweep **1.0** Tipping Point: Lucky Stars **2.0** Rolling in It **3.0** The Ellen DeGeneres Show **4.0** The Masked Singer US **5.0** You've Been Framed! Goes Savage! **6.0** Catchphrase Celebrity Special **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **11.45** American Dad! Double Bill **12.40** Bob's Burgers Double Bill **1.35** Superstore Double Bill **2.35** The Stand Up Sketch Show **3.0** Totally Bonkers Guinness World Records

More4
8.55am A Place in the Sun **9.35** A Place in the Sun: Home Or Away **10.35** Find It, Fix It, Flog It Double Bill **12.35** Heir Hunters **1.35** Four in a Bed **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** The Hotel Fixers **4.50** Find It, Fix It, Flog It Double

Bill **6.55** Escape to the Chateau: DIY **7.55** Grand Designs **9.0** Britain's Novel Landscapes With Mariella Frostrup **10.0** 24 Hours in A&E **11.05** 24 Hour Baby Hospital **12.10** 8 Out of 10 Cats Does Countdown **1.15** Britain's Novel Landscapes With Mariella Frostrup **2.20** 24 Hours in A&E **3.25** Food Unwrapped

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** SWAT **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** An Idiot Abroad **2.9.0** A League of Their Own **10.0** The Flight Attendant **11.0** A Discovery of Witches **12.0** The Force: Manchester **1.0** NCIS: New Orleans **2.0** Hawaii Five-0 Double Bill **4.0** SWAT **5.0** Stop, Search, Seize

Sky Arts
6.0am Benjamin Britten's Gloriana **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Alec Guinness **11.0** Discovering: Blondie

11.30 Discovering: Cher **12.0** Theatres Through the Ages **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Peter Lorre **3.0** When Patsy Cline Was Crazy **4.0** Discovering: Coldplay **4.30** Discovering: Paul Weller **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Maximilian Schell **7.0** Landscape Artist of the Year 2022 **8.0** The Directors **9.0** **FILM** Robin Williams: Come Inside My Mind (2018) **11.10** Comedy Legends **12.10** The Great Songwriters **1.10** The Stone Roses: Live in Blackpool **2.30** Blur/Oasis: The Britpop Years **3.45** Cold War and Cinema **4.45** National Trust: National Treasures

Sky Atlantic
6.0am Hotel Secrets **7.0** CSI: Crime Scene Investigation **8.0** Ray Donovan Double Bill **10.15** Riviera Double Bill **12.25** Game of Thrones **1.30** Gomorrah Double Bill **3.30** Ray Donovan Double Bill **5.45** Riviera Double Bill **7.55** Game of Thrones **9.0** The Fear Index **10.05** The Gilded Age **11.10** Euphoria **12.15** Banshee **1.20** Banshee **2.25** Banshee **3.30** In Treatment **4.0** Hotel Secrets Double Bill

On the radio

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Edward Gregson and Alan Bush (4/5) **1.0** Lunchtime Concert. Cellist Natalie Clein joins pianist Llyr Williams in his exploration of Chopin's music. **2.0** Afternoon Concert. Renaud Capuçon conducts the Lausanne Chamber Orchestra in Mendelssohn, Bach and Arvo Pärt. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Carlos Miguel Prieto conducts the BBC National Orchestra of Wales and pianist Daniel Ciobanu in Stravinsky's Concerto in E flat: Dumbarton Oaks, Prokofiev's Piano Concerto No 3 in C, Op 26 and Brahms's Symphony No 1 in C minor, Op 68. **10.0** Free Thinking: Hitchhiking **10.45** The Essay: Unearthing Britannia's Tribes – The Durotriges (14/15) **11.0** The

Night Tracks Mix **11.30** Unclassified **12.30** Through the Night

Radio 4
6.0am Today **9.0** In Our Time **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Treeline. By Ben Rawlence. (4/5) **10.0** Woman's Hour **11.0** From Our Own Correspondent (4/10) **11.30** The Canon Wars. Lindsay Johns examines 30 years of the battle over the literary canon. **12.0** News **12.01** (LW) Shipping Forecast **12.04** (FM) Piranesi. By Susanna Clarke. (9/10) **12.18** You and Yours **12.57** Weather **1.0** The World at One **1.45** Nazanin (4/5) **2.0** The Archers **2.15** The Jester of Astapovo. Rose Tremain's drama about the death of Tolstoy. (R) **3.0** Ramblings. A trek through north Wales's Eglwysseg Valley to World's End. (3/9) **3.27** Radio 4 Appeal: Read for Good (R) **3.30** Open Book (R) **4.0** The Curious Cases of Rutherford & Fry. Questions about adolescent behaviour. (1/6) **4.30** Inside Science **5.0** PM **5.54** (LW) Shipping Forecast **5.57** Weather **6.0** News **6.30** Crying With Laughter: A Tribute to Barry Cryer **7.0** The Archers **7.15** Front Row **8.0** The

Briefing Room **8.30** The Bottom Line (3/8) **9.0** Inside Science (R) **9.30** In Our Time **9.59** Weather **10.0** The World Tonight **10.45** Book at Bedtime: Piranesi (R) **11.0** Unsafe Space. Voices new to Radio 4. **11.30** The House That Vanished (R) **12.0** News **12.30** Book of the Week: Treeline (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day: Oystercatcher

Radio 4 Extra
6.0am Paul Temple and the Margo Mystery (4/8) **6.30** Lord Peter Wimsey: Murder Must Advertise (5/6) **7.0** The Wilsons Save the World (2/4) **7.30** Plum House (3/6) **8.0** The Jason Explanation Of (2/6) **8.30** Capital Gains (2/4) **9.0** Foul Play (5/6) **9.30** An Actor's Life for Me (5/6) **10.0** The Inspector Alleyn Mysteries **11.0** Desert Island Discs **11.45** The Curious Cases of Rutherford & Fry (1/6) **12.0** The Jason Explanation Of (2/6) **12.30** Capital Gains (2/4) **1.0** Paul Temple and the Margo Mystery (4/8) **1.30** Lord Peter Wimsey: Murder Must Advertise

(5/6) **2.0** And Our Faces, My Heart, Brief As Photos (4/5) **2.15** The Citadel (4/5) **2.30** Revolutionary Radio **3.0** The Inspector Alleyn Mysteries **4.0** Foul Play (5/6) **4.30** An Actor's Life for Me (5/6) **5.0** The Wilsons Save the World (2/4) **5.30** Plum House (3/6) **6.0** Earthsearch II (9/10) **6.30** Great Lives (8/8) **7.0** The Jason Explanation Of (2/6) **7.30** Capital Gains (2/4) **8.0** Paul Temple and the Margo Mystery (4/8) **8.30** Lord Peter Wimsey ... (5/6) **9.0** Desert Island Discs **9.45** The Curious Cases of Rutherford & Fry (1/6) **10.0** Plum House (3/6) **10.30** Brian Gulliver's Travels (6/6) **11.0** Where to, Mate? (2/4) **11.15** Joseph Morpurgo's Walking Tour (2/4) **11.30** The Boosh (4/6) **12.0** Earthsearch II (9/10) **12.30** Great Lives (8/8) **1.0** Paul Temple and the Margo Mystery (4/8) **1.30** Lord Peter Wimsey ... (5/6) **2.0** And Our Faces, My Heart, Brief As Photos (4/5) **2.15** The Citadel (4/5) **2.30** Revolutionary Radio **3.0** The Inspector Alleyn Mysteries **4.0** Foul Play (5/6) **4.30** An Actor's Life for Me (5/6) **5.0** The Wilsons Save the World (2/4) **5.30** Plum House (3/6)

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<div><div>6.0</div><div>Breakfast (T) 9.15 Live Winter Olympics 2022 (T) The start of the figure skating pairs competition. 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Shakespeare & Hathaway: Private Investigators (T) 2.30 The Repair Shop (T) 3.0 Escape to the Country (T) (R) 3.45 Garden Rescue (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T) 7.30 Question of Sport (T) With Jo Pavey, Chris Kamara and Rebecca Adlington.</div></div>	<div><div>6.0</div><div>Live Winter Olympics 2022 (T) 9.15 News (T) 10.0 The Customer Is Always Right (T) (R) 10.30 Wanted Down Under Revisited (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Live Winter Olympics 2022 (T) Includes the second run of the women's bobsleigh. 3.0 Winter Olympics (T) 6.0 Richard Osman's House of Games (T) (R) 6.30 Great Coastal Railway Journeys (T) From Mallaig to the Isle of Lewis and Harris. 7.0 Winter Olympics: Today at the Games (T)</div></div>	<div><div>6.0</div><div>Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) (R) 3.0 Lingo (T) (R) 3.59 Local News and Weather (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News and Weather (T) 6.30 News and Weather (T) 7.0 Emmerdale (T) The villagers are left shaken after recent events. 7.30 Coronation Street (T) Max is shocked when he sees footage of the dance.</div></div>	<div><div>6.05</div><div>Countdown (T) (R) 6.45 Cheers (T) (R) 7.35 Everybody Loves Raymond (T) (R) 9.0 Frasier (T) (R) 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 Coast vs Country (T) (R) 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 A New Life in the Sun (T) 5.0 Four in a Bed (T) 5.30 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T) 7.30 Unreported World (T) New series. Seyi Rhodes investigates Covid vaccine inequality.</div></div>	<div><div>6.0</div><div>Milkshake! 9.15 Jeremy Vine (T) 12.15 Nightmare Tenants, Slum Landlords (T) (R) 1.10 News (T) 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 FILM Exit Stage Death: Picture Perfect Mysteries (Ron Oliver, 2020) (T) Mystery, starring Alexa PenaVega. 4.0 Celebrity 5 Go Barging (T) (R) 5.0 News (T) 6.0 Neighbours (T) (R) 6.30 Celebrity Eggheads (T) 7.0 World's Most Scenic River Journeys (T) A trip down the wild Yukon in Canada's far northern reaches.</div></div>	<div><div>7.0</div><div>An Evening With Nat King Cole (T) (R) A 1963 made-for-television special. 7.50 Sounds of the 60s (T) (R)</div></div>
<div><div>8.0</div><div>Would I Lie to You? (T) With Victoria Derbyshire, Rhod Gilbert, Rosie Jones and Jamall Maddix.</div></div> <div><div>8.30</div><div>EastEnders (T) Tommy tells Phil about being bullied.</div></div> <div><div>9.0</div><div>Death in Paradise (T) A reggae rap artist is shot dead before a concert, and Marlon discovers a personal connection to the crime.</div></div>	<div><div>8.0</div><div>Your Garden Made Perfect (T) Angela meets Debi and Des in Enfield, north London, whose garden sits on a slope.</div></div> <div><div>9.0</div><div>QI XL (T) With Maisie Adam, Jo Brand and Lee Mack.</div></div> <div><div>9.45</div><div>Live at the Apollo (T) (R) Tom Allen introduces standup sets from Rosie Jones and Kae Kurd.</div></div>	<div><div>8.30</div><div>Vera (T) (R) The body of 19-year-old apprentice electrician Dennis Bayliss is discovered washed up on the shore of a rural estate. Vera is forced to look closer at the strained relationships of Dennis's adopted and biological families in order to find the truth about his death.</div></div>	<div><div>8.0</div><div>George Clarke's Amazing Spaces (T) George discovers an explosion of global architecture in a one-bedroom flat in London, and a Nottingham couple cement their relationship with a floating home.</div></div> <div><div>9.0</div><div>Gogglebox (T) The armchair critics return for a new series of TV reviews.</div></div>	<div><div>8.0</div><div>Susan Calman's Grand Day Out (T) The comedian enjoys scenic views from the shores of Loch Lochy, and tries axe throwing.</div></div> <div><div>9.0</div><div>A&E After Dark (T) The night staff at Hull Royal Infirmary battle to save the sight of 51-year-old Patricia, who tripped and impaled her eye.</div></div>	<div><div>8.0</div><div>TOTP: 1992 (R) With Shakespears Sister, Del Amitri, Kris Kross, En Vogue and Céline Dion.</div></div> <div><div>8.30</div><div>TOTP: 1992 (T) (R) The Cure, Bassheads, Don-E, Lisa Stansfield and KWS.</div></div> <div><div>9.0</div><div>Lionel Richie: Dancing on the Ceiling (T) (R) Profile of the soul singer who found fame in the Commodores.</div></div>
<div><div>10.0</div><div>News (T)</div></div> <div><div>10.25</div><div>Regional News (T) Weather</div></div> <div><div>10.35</div><div>The Graham Norton Show (T) With Dawn French, Andrew Garfield and Channing Tatum.</div></div> <div><div>11.20</div><div>Bill Bailey: Larks in Transit (T) (R) Standup show from the Royal Opera House.</div></div> <div><div>12.25</div><div>Superman & Lois (T) (R) 1.10 Live Winter Olympics 2022</div></div>	<div><div>10.30</div><div>Newsnight (T) Weather</div></div> <div><div>11.05</div><div>Inside the Factory (T) (R) Gregg Wallace visits a huge vacuum cleaner factor.</div></div> <div><div>12.05</div><div>Sign Zone Panorama: A Cow's Life – The True Cost of Milk? (T) (R) 12.35 Great Coastal Railway Journeys (T) (R) 1.05 Winterwatch (T) (R) 2.05 Weather for the Week Ahead (T) 2.10 News (T)</div></div>	<div><div>10.20</div><div>News (T) Weather</div></div> <div><div>10.50</div><div>Local News (T) Weather</div></div> <div><div>11.05</div><div>FILM Rocky (John G Avildsen, 1976) (T) Oscar-winning boxing drama, starring Sylvester Stallone and Burgess Meredith.</div></div> <div><div>1.10</div><div>Shop: Ideal World 3.0 Winning Combination (T) (R) 3.50 Unwind With ITV 5.05 Masterpiece With Alan Titchmarsh (T) (R)</div></div>	<div><div>10.0</div><div>The Last Leg (T)</div></div> <div><div>11.05</div><div>The Curse (T) (R) News of the robbery has spread.</div></div> <div><div>11.40</div><div>8 Out of 10 Cats Does Countdown (T) (R)</div></div> <div><div>12.35</div><div>FILM Dude, Where's My Car? (2000) Comedy. 2.0 Come Dine With Me (T) (R) 4.10 Location, Location, Location (T) (R) 5.05 The Answer Trap (T) (R) 5.55 Mike & Molly (R)</div></div>	<div><div>10.0</div><div>80s Greatest Pop Videos: 1983 (T)</div></div> <div><div>12.05</div><div>That's So 1980 (T) (R) 1.0 The Live Casino Show (T) 3.0 Entertainment News (T) 3.10 GPs: Behind Closed Doors (T) (R) 4.0 The Funny Thing About Love and Sex (T) (R) 4.45 Wildlife SOS (T) (R) 5.10 House Doctor (T) (R) 5.35 Peppa Pig (T) (R)</div></div>	<div><div>10.0</div><div>Lionel Richie at the BBC (T) (R) Archive performances.</div></div> <div><div>11.0</div><div>Top of the Pops: The Story of 1979 (T) (R)</div></div> <div><div>12.0</div><div>Nile Rodgers: How to Make It in the Music Business (T) (R) 1.0 TOTP: 1992 (T) (R) 1.30 TOTP: 1992 (T) (R) 2.0 An Evening With Nat King Cole (T) (R) 2.50 Lionel Richie: Dancing on the Ceiling (T) (R)</div></div>

Other channels

Dave
7.10am Yianni: Supercar Customiser Double Bill **8.0** American Pickers **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Cops on the Rock **2.0** Travel Man: 48 Hours in Seville/ Venice **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear: Ambitious But Rubbish **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** Have I Got a Bit More News for You **10.0** QI **10.35** Mock the Week Double Bill **12.0** Comedians Giving Lectures **12.40** Room 101 **1.20** Would I Lie to You? **2.0** Jon Richardson: Ultimate Worrier **2.50** Dave Gorman: Modern Life Is Goodish

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0**

Mike & Molly Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory. Four episodes **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** The Big Bang Theory **8.0** The Great Celebrity Bake Off for Stand Up to Cancer **9.0** **FILM** **Deadpool** (2016) **11.05** Naked Attraction Double Bill **1.15** First Dates **2.20** Below Deck: Mediterranean **3.15** Naked Attraction **4.10** Supernanny USA **5.0** Ramsay's Kitchen Nightmares USA

Film4
11.0am **FILM** The Man Who Would Be King (1975) **1.40** **FILM** **Vertigo** (1958) **4.30** **FILM** The Wrecking Crew (1968) **6.45** **FILM** **City Slickers** (1991) **9.0** **FILM** Den of Thieves (2018) **11.45** **FILM** **Conan the Barbarian** (2011) **1.55** **FILM** **Feedback** (2019)

ITV2
6.0am Love Bites **7.0** The Ellen DeGeneres Show **8.0** You've Been Framed! & Famous **9.0** Secret Crush **10.0** Dress to Impress **11.0** Love Bites **12.0** Supermarket Sweep **1.0** Celebrity Tipping Point **2.0** Rolling in It **3.0** The Ellen DeGeneres Show **4.0** The Masked Singer US **5.0** You've Been Framed! Uncaged! **6.0** Celebrity Catchphrase **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** **FILM** Identity Thief (2013) (FYI Daily is at 10.05) **11.15** Family Guy Double Bill **12.15** American Dad! Double Bill **1.10** Bob's Burgers Double Bill **2.05** Superstore Double Bill **3.0** Totally Bonkers Guinness World Records

More4
8.55am A Place in the Sun **9.35** A Place in the Sun: Home Or Away **10.35** Find It, Fix It, Flog It Double Bill **12.35** Heir Hunters **1.35** Four in a Bed **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** The Hotel Fixers **4.50** Find It, Fix It, Flog It **5.50** A Place in the Sun **6.40** Escape to the Chateau: DIY **7.45** The Great

Pottery Throw Down **9.0** Ice Cold Murders: Rocco Schiavone **11.10** 24 Hours in A&E **12.15** Emergency Helicopter Medics: Late Night Emergencies **1.20** 8 Out of 10 Cats Does Countdown **2.20** 24 Hours in A&E **3.25** Food Unwrapped

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow Double Bill **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** SWAT **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** Flintoff: Lord of the Fries **9.0** A Discovery of Witches **10.0** Dating No Filter **10.30** Rob & Romesh v Golf **11.30** Brassic **12.30** Brassic **1.30** Road Wars **2.0** Hawaii Five-0 Double Bill **4.0** SWAT **5.0** Stop, Search, Seize

Sky Arts
6.0am Darbar Festival 2018 **7.0** Hollywood in Vienna: Thrilling Moments and Lalo Schifrin **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Peter Lorre **11.0** Discovering: Coldplay **11.30** Discovering:

Paul Weller **12.0** My Greatest Shot: Street/ Animals **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Maximilian Schell **3.0** The Big Design Challenge **4.0** Discovering: Little Richard **4.30** Discovering: The Clash **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Robert Taylor **7.0** Classic Albums **8.0** The Great Songwriters **9.0** Chic and Nile Rodgers: Jazz à Vienne **10.40** Music Icons: Chicago Blues **11.10** Classic Artists: Cream **1.35** Isle of Wight Festival Greatest Hits Double Bill **2.25** The Live Revival **3.20** The Agony and the Ecstasy: The Afterparty Playlist **4.45** National Trust: National Treasures

Sky Atlantic
6.0am Storm City **7.0** CSI: Crime Scene Investigation **8.0** Ray Donovan Double Bill **10.15** Riviera Double Bill **12.25** Game of Thrones **1.30** Gomorrah Double Bill **3.30** Ray Donovan Double Bill **5.45** Riviera Double Bill **7.55** Game of Thrones **9.0** Landscapers Double Bill **11.10** Succession **12.15** True Blood **1.20** True Blood **2.25** True Blood **3.30** In Treatment **4.0** Storm City Double Bill

On the radio

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Edward Gregson and Alan Bush (5/5) **1.0** Lunchtime Concert. The last in a season of recitals by pianist Llŷr Williams celebrating Chopin. **2.0** Afternoon Concert. Hannu Lintu conducts the Swiss Romande Orchestra in works by Sibelius and Nielsen. **4.30** The Listening Service (R) **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Live from the Barbican, London, conductor Andrew Davis celebrates 50 years of collaboration with the BBC SO, with Berg's Sonata for Piano, Op 1 (arr Davis) and Violin Concerto, and Rachmaninov's Vocalise and Symphonic Dances. **10.0** The Verb **10.45** The Essay: Unearthling Britannia's Tribes (15/15) **11.0** Late Junction **1.0** Piano Flow With Tokio Myers **2.0**

Gameplay With Baby Queen **3.0** Through the Night

Radio 4
6.0am Today **9.0** Desert Island Discs (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Treeline. By Ben Rawlence. (5/5) **10.0** Woman's Hour **11.0** Political Animals. Lucy Cooke reveals the female animals moving evolutionary biology beyond the male-centric Darwinian narrative. (1/3) **11.30** Fags, Mags and Bags. Comedy. (3/4) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Piranesi (10/10) **12.18** You and Yours **1.0** The World at One **1.45** Nazanin (5/5) **2.0** The Archers (R) **2.15** Who Is Aldrich Kemp? Drama, by Julian Simpson. (1/5) **2.45** The Art and Science of Blending (R) **3.0** Gardeners' Question Time **3.45** Short Works. The Fern Case, by Alys Conran. (9/11) **4.0** Last Word **4.30** More Or Less (R) **5.0** PM **5.54** (LW) Shipping Forecast **5.57** Weather **6.0** News **6.30** The News Quiz (8/10) **7.0** Past Forward: A Century of Sound. Greg Jenner meets Holocaust survivor Kitty Hart-Moxon. (R) **7.15** Add

to Playlist **8.0** Any Questions? **8.50** A Point of View **9.0** The Reith Lectures: AI in Warfare (R) **9.59** Weather **10.0** The World Tonight **10.45** Book at Bedtime: Piranesi (R) **11.0** A Good Read (R) **11.30** The House That Vanished (R) **12.0** News **12.30** Book of the Week: Treeline (R) **12.48** Shipping **1.0** As World Service **5.20** Shipping **5.30** News **5.43** Prayer **5.45** Witness (R)

Radio 4 Extra
6.0am Paul Temple and the Margo Mystery (5/8) **6.30** Lord Peter Wimsey: Murder Must Advertise (6/6) **7.0** Welcome to Our Village, Please Invade Carefully (2/6) **7.30** Now You're Asking With Marian Keyes and Tara Flynn (6/10) **7.40** Dad's Army (9/26) **8.30** Lord Peter Wimsey ... (6/6) **9.0** Podcast Radio Hour **10.0** Now You're Asking With Marian Keyes and Tara Flynn (6/10) **10.30** Domestic Science (3/4) **10.45** The Consultants (3/4) **11.0** Laura Solon: Talking and Not Talking (6/6) **11.30** My Teenage Diary (2/6) **12.0** Earthsearch II (10/10) **12.30** And the Academy Award Goes To (1/4) **1.0** Paul Temple and the Margo Mystery (5/8) **1.30** Lord Peter Wimsey ... (6/6) **2.0** And Our Faces, My Heart, Brief As Photos (5/5) **2.15** The Citadel (5/5) **2.30** Billie Holiday: Fine and Mellow **3.0** Wakefield **4.0** Whispers (3/6) **4.30** Ballylenon (6/6) **5.0** Welcome to Our Village, Please Invade Carefully (2/6) **5.30** Now You're Asking (6/10)

Mellow **3.0** Wakefield **4.0** Whispers (3/6) **4.30** Ballylenon (6/6) **5.0** Welcome to Our Village, Please Invade Carefully (2/6) **5.30** Now You're Asking With Marian Keyes and Tara Flynn (6/10) **6.0** Earthsearch II (10/10) **6.30** And the Academy Award Goes To (1/4) **7.0** Dad's Army (9/26) **7.30** Second Thoughts (2/6) **8.0** Paul Temple and the Margo Mystery (5/8) **8.30** Lord Peter Wimsey ... (6/6) **9.0** Podcast Radio Hour **10.0** Now You're Asking With Marian Keyes and Tara Flynn (6/10) **10.30** Domestic Science (3/4) **10.45** The Consultants (3/4) **11.0** Laura Solon: Talking and Not Talking (6/6) **11.30** My Teenage Diary (2/6) **12.0** Earthsearch II (10/10) **12.30** And the Academy Award Goes To (1/4) **1.0** Paul Temple and the Margo Mystery (5/8) **1.30** Lord Peter Wimsey ... (6/6) **2.0** And Our Faces, My Heart, Brief As Photos (5/5) **2.15** The Citadel (5/5) **2.30** Billie Holiday: Fine and Mellow **3.0** Wakefield **4.0** Whispers (3/6) **4.30** Ballylenon (6/6) **5.0** Welcome to Our Village, Please Invade Carefully (2/6) **5.30** Now You're Asking (6/10)



Ant & Dec's Saturday Night Takeaway
ITV, 7pm
The geordie duo prank Jeremy Clarkson

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 10.0 Live Winter Olympics 2022 (T) Includes the women's 15km mass start biathlon. 12.0 Football Focus (T) 1.0 News (T) 1.10 Weather (T) 1.15 Live Winter Olympics 2022 (T) The conclusion of the figure skating pairs and the two-woman bobsleigh. 4.30 Final Score (T) 5.25 Superman & Lois (T) 6.05 News (T) 6.15 Regional News and Weather (T) 6.20 Weather (T) 6.25 Celebrity Mastermind (T) 6.55 The Wall (T) 7.40 Pointless Celebrities (T) A family edition of the quiz.</p>	<p>6.0 Live Winter Olympics 2022 (T) 10.0 Saturday Kitchen Live (T) 11.30 Rick Stein's Cornwall (T) (R) 12.0 Live Winter Olympics 2022 (T) 1.15 FILM Pride and Prejudice (Robert Z Leonard, 1940) (T) Starring Laurence Olivier. 3.10 Flog It! (T) (R) 4.0 Great Coastal Railway Journeys (T) (R) 4.30 Great Coastal Railway Journeys (T) (R) 5.0 World's Busiest Cities: Delhi (T) (R) 6.0 Natural World: H Is for Hawk – A New Chapter (T) (R) 7.0 Winter Olympics – Today at the Games (T)</p>	<p>6.0 CITV 9.25 News (T) 9.30 James Martin's Saturday Morning Live (T) 11.40 Simply Raymond Blanc (T) 12.45 James Martin's Islands to Highlands (T) (R) 1.15 News and Weather (T) 1.29 Local News and Weather (T) 1.30 Racing: Live from Ascot (T) (R) 4.0 Tipping Point: Best Ever Finals (T) (R) 4.30 The Chase Celebrity Special (T) (R) 5.30 News and Weather (T) 5.45 Local News (T) 6.0 Celebrity Catchphrase (T) 7.0 Ant & Dec's Saturday Night Takeaway (T) New series of the entertainment show.</p>	<p>6.20 Mike & Molly (T) (R) 6.40 The King of Queens (T) (R) Double bill. 7.30 Frasier (T) (R) Double bill. 8.25 The Simpsons (T) (R) Seven episodes. 12.0 Live Super League Rugby (T) Hull FC v St Helens (kick-off 12.30pm). 2.45 Four in a Bed (T) (R) Five episodes. 5.20 Kirstie and Phil's Love It Or List It: Brilliant Builds (T) 5.50 Devon and Cornwall (T) 6.30 News (T) 7.0 Matt Baker: Our Farm in the Dales (T) (R) The Bakers get to work on setting up CCTV cameras in the goat stables.</p>	<p>6.0 Milkshake! 10.0 SpongeBob SquarePants (T) (R) Double bill. 10.25 Entertainment News (T) 10.30 Friends: Best of Joey (T) (R) Five episodes. 1.30 Ben Fogle: Make a New Life in the Country (T) (R) Double bill. 3.30 Cruising With Jane McDonald: Down Under (T) (R) 4.55 Holidaying With Jane McDonald & Friends (T) 6.20 News (T) 6.25 Princess Michael: The Controversial Royal (T) (R) 7.30 Tony Robinson's History of Britain (T) The presenter explores the lives of Edwardian people.</p>	<p>7.0 Glacier Mountain Goats (T) (R) 7.10 Lost Cities of the Ancients (T) (R) Archaeologists Manfred Bietak and Edgar Pusch explore the ancient Egyptian capital Piramesse, founded by Ramesses II.</p>
<p>8.30 Michael McIntyre's The Wheel (T) (R) With panellists Sue Perkins, David Dickinson, Steph McGovern, Daz Games, Robert Peston, Johannes Radebe and Dion Dublin. 9.30 Casualty (T) Faith's world comes crashing down when Luka is targeted by a predator.</p>	<p>8.0 The Perfect Morecambe & Wise (T) (R) Judi Dench guests in a parody of Dr Jekyll and Mr Hyde. 8.30 Stevie Wonder at the BBC (T) A collection of archive appearances on the BBC by the soul musician. 9.30 A Night of Wonder (T) (R) A 1995 studio concert by Stevie Wonder.</p>	<p>8.30 Starstruck (T) Olly Murs hosts as four more teams are transformed into their music idols. 9.40 Paul Sinha's TV Showdown (T) New series. TV-themed comedy quizshow, with Fay Ripley and Rob Beckett joined by guests Katherine Ryan, Denise Lewis, Gregg Wallace and Big Zuu.</p>	<p>8.0 Wondrous Wales (T) The work of conservationists to preserve breeding pairs of ospreys. 9.0 FILM Bohemian Rhapsody (Bryan Singer, Dexter Fletcher, 2018) (T) Biopic of the singer Freddie Mercury joined by guests Katherine Ryan, Denise Lewis, Gregg Wallace and Big Zuu.</p>	<p>8.30 Secrets of the Royal Palaces (T) A look at the lost palace of Whitehall, which was destroyed by fire in 1698. 9.30 Dunkirk: Mission Impossible (T) New series. Former Marine JJ Chalmers gives his perspective on the evacuation of allied soldiers in 1940.</p>	<p>8.10 Around the World in 80 Days (T) (R) Delays, misunderstandings and a suspected bomb impede Michael. Last in the series. 9.0 The Promise Sarah fights to stay on the case. 9.55 The Promise Sarah is sure she's found the man behind Charlotte and Fanny's disappearances.</p>
<p>10.10 News (T) Weather 10.30 Match of the Day (T) Gary Lineker presents highlights of the latest Premier League matches, including Manchester City v Tottenham Hotspur and Liverpool v Norwich City. 12.0 Live Winter Olympics 2022 (T) Includes the gold medal match in the women's curling competition.</p>	<p>10.35 Stevie Wonder: Live at Last (T) (R) A performance by the singer at the O2 in London. 11.30 Stevie Wonder: A Musical History (T) (R) Famous fans celebrate the singer. 12.30 Teddy Pendergrass: If You Don't Know Me (T) (R) 2.15 Weather for the Week Ahead (T) 2.20 News (T) 5.55 This Is BBC Two (T)</p>	<p>10.25 News (T) Weather 10.39 Local News (T) Weather 10.40 FILM Notting Hill (Roger Michell, 1999) (T) A London bookshop owner falls for a US film star. Romantic comedy, starring Hugh Grant and Julia Roberts. 1.0 Shop: Ideal World 3.0 Sitting on a Fortune (T) (R) 3.50 Unwind With ITV 5.05 Alphabetical (T) (R)</p>	<p>11.40 FILM Gifted (Marc Webb, 2017) (T) A single man attempts to raise his child prodigy niece. Drama, starring Chris Evans and Lindsay Duncan. 1.35 The Last Leg (T) (R) 2.30 The Simpsons (T) (R) 2.55 Couples Come Dine With Me (T) (R) 3.50 Hollyoaks Omnibus (T) (R) 5.50 Escape to the Chateau (T)</p>	<p>10.25 When TV Goes Horribly Wrong (T) (R) Includes clips from This Morning, The One Show and Crafts. 1.15 The Live Casino Show (T) 3.15 Casualty 24/7: Every Second Counts (T) (R) 4.05 Hotel Benidorm: Sun, Sea & Sangria (T) (R) 4.50 Wildlife SOS (T) (R) 5.15 Great Artists (T) (R) 5.40 Peppa Pig (T) (R)</p>	<p>10.50 Parkinson: The Interviews (T) (R) Appearances by actor Kenneth Williams. 11.30 FILM Young Ahmed (Jean-Pierre Dardenne, Luc Dardenne, 2019) Drama. 12.50 Yes, Prime Minister (T) (R) 1.25 Keeping Up Appearances (T) (R) 1.55 Around the World in 80 Days (T) (R) 2.45 Lost Cities of the Ancients (T) (R)</p>

Other channels

Dave
6.0am Teleshopping **7.10** Last Stop Garage Double bill **8.0** Rick Stein: From Venice to Istanbul **9.0** Rick Stein's Long Weekends **10.0** American Pickers Double Bill **12.0** Storage Hunters UK Double Bill **1.0** Top Gear: Ambitious But Rubbish **2.0** Top Gear **3.0** Red Bull Soapbox Race **4.0** Top Gear: Ambitious But Rubbish Double Bill **6.0** Would I Lie to You? **6.40** Would I Lie to You? **7.20** Not Going Out **8.0** Not Going Out **9.0** Not Going Out **10.0** Mel Giedroyc: Unforgivable **11.0** QI XL **12.0** Have I Got a Bit More News for You **1.0** Dave Gorman: Modern Life Is Goodish **2.0** Not Going Out **3.05** Dave Gorman: Modern Life Is Goodish

E4
6.0am How I Met Your Mother **6.25** Don't Tell the Bride Double Bill **8.25** Supernanny USA Double Bill **10.25**

Lego Masters Australia **11.35** Ramsay's Kitchen Nightmares USA. Three episodes. **2.35** Ramsay's 24 Hours to Hell and Back **3.35** The Big Bang Theory **4.0** The Big Bang Theory **4.30** The Big Bang Theory **5.0** The Big Bang Theory **5.30** The Big Bang Theory **5.55** The Big Bang Theory **6.25** **FILM** Indiana Jones and the Last Crusade (1989) **9.0** Celebrity Gogglebox **10.0** Gogglebox Double Bill **12.0** First Dates: Valentine's Special 2018 **1.15** First Dates **2.15** Celebrity Gogglebox **3.10** Gogglebox **4.05** Don't Tell the Bride Double Bill

Film4
11.0am **FILM** Thunderbirds Are Go! (1966) **12.55** **FILM** Over the Hedge (2006) **2.35** **FILM** Harry and the Hendersons (1987) **4.45** **FILM** Teenage Mutant Ninja Turtles: Out of the Shadows (2016) **6.55** **FILM** Risen (2016) **9.0** **FILM** The Equalizer (2014) **11.40** **FILM** Jerry Maguire (1996) **2.25** **FILM** Here Comes Hell (2019)

ITV2
6.0am Totally Bonkers Guinness World Records **6.35** Coronation Street

Omnibus **9.05** Love Bites **10.10** Dress to Impress Double Bill **12.10** The Masked Singer: The Final **1.40** You've Been Framed! Gold Double Bill **2.40** **FILM** Dr Dolittle 2 (2001) (FYI Daily is at 3.40) **4.25** **FILM** The Smurfs (2011) (FYI Daily is at 5.25) **6.30** **FILM** Dawn of the Planet of the Apes (2014) (FYI Daily is at 7.35) **9.0** **FILM** Bridesmaids (2011) (FYI Daily is at 10.15) **11.30** Family Guy **12.0** Family Guy **12.25** American Dad! Double Bill **1.25** Crossing Swords Double Bill **2.25** Plebs **2.50** Plebs **3.20** Unwind With ITV

More4
8.55am A Place in the Sun **9.35** A Place in the Sun: Home Or Away. Three episodes. **12.40** The Great Australian Bake Off **2.05** Come Dine With Me **2.35** Come Dine With Me **3.10** Come Dine With Me **3.40** Come Dine With Me **4.15** Come Dine With Me **4.45** Escape to the Chateau **5.50** The Pennines: Backbone of Britain **6.55** Bettany Hughes' Treasures of the World **7.55** Secrets of Egypt's Valley of the Kings **9.0** 24 Hours in A&E **10.0** 24 Hours in A&E **11.05** 8 Out of 10

Cats Does Countdown **12.05** Father Ted **12.40** Father Ted **1.10** 24 Hours in A&E Double Bill **3.20** Father Ted

Sky Max
6.0am Stop, Search, Seize **7.0** The Flash. Three episodes. **10.0** A League of Their Own. Three episodes. **1.0** Hawaii Five-0 **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** Karl Pilkington: The Moaning of Life Double Bill **6.0** A League of Their Own Road Trip: Loch Ness to London **7.0** Agatha Raisin **8.0** Agatha Raisin **9.0** Strike Back: Shadow Warfare **10.0** The Flight Attendant **11.0** Dating No Filter **11.30** A Discovery of Witches **12.30** The Force: Manchester **1.30** Road Wars **2.0** Hawaii Five-0 Double Bill **4.0** Caught on Dashcam Double Bill

Sky Arts
6.0am Force of Nature Natalia **7.0** Discovering Dance on Film **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of the Unexpected **11.0** Discovering: Leslie Caron **12.0** Discovering: Alec Guinness **1.0** Discovering: Peter Lorre

2.0 Landscape Artist of the Year 2022 **3.0** Soundbreaking Double Bill **5.0** Rod Stewart: It Had to Be You - The Great American Songbook **7.0** The Making of Marc Bolan **8.0** Michael Flatley Lord of the Dance: Dangerous Games **9.45** The Directors **10.45** Too Young to Die **11.45** Soundtracks: Songs That Defined History **12.45** Alanis Morissette: Live in Concert **2.0** Tori Amos: Live in Concert **3.15** Video Killed the Radio Star **3.40** Joni Mitchell: Music Icons **4.05** Brian Johnson's A Life on the Road **5.0** The Music Videos That Shaped the 80s

Sky Atlantic
6.0am Fish Town Double Bill **8.0** Richard E Grant's Hotel Secrets Double Bill **10.0** Yellowjackets. Five episodes. **3.25** The Sopranos **4.35** The Sopranos **5.40** The Sopranos **6.45** The Sopranos **7.50** The Sopranos **9.0** Game of Thrones **10.05** Game of Thrones **11.10** Game of Thrones **12.15** Game of Thrones **1.20** Game of Thrones **2.25** In Treatment. Three episodes. **4.0** Storm City Double Bill

On the radio

Radio 3
7.0am Breakfast **9.0** Record Review. David Owen Norris recommends pieces for solo piano by Scriabin. **11.45** Music Matters. With the pianist Beatrice Rana and the author Gillian Opstad. **12.30** This Classical Life. Jess Gillam chats to the harpist Anne Denholm. (R) **1.0** Inside Music. Opera singer Elizabeth Llewellyn chooses a selection of music. **3.0** Sound of Cinema. With composer Bruce Broughton. **4.0** Music Planet **5.0** J to Z. Highlights of Mark Kavuma at the 2021 London jazz festival. **6.30** Opera on 3: Mussorgsky - Boris Godunov. A New York Metropolitan Opera production. René Pape (bass: Boris Godunov), Erika Baikoff (soprano: Xenia, his daughter), Megan Marino (mezzo: Feodor, his son), David Butt Philip (tenor: Grigory, the pretender),

Ain Anger (bass: Pimen, hermit), Maxim Paster (tenor: Prince Shuisky), Aleksey Bogdanov (baritone: Shchelkalov), Ryan Speedo Green (bass-baritone: Varlaam), Miles Mykkanen (tenor: Holy Fool), Metropolitan Opera Orchestra and Chorus, Sebastian Weigle. **10.0** New Music Show. A performance of Unsuk Chin's Gougalon by Uproar. **12.0** Freeness: Landscape Symphonies **1.0** Through the Night

Radio 4
6.0am News and Papers **6.07** Ramblings: To the World's End, North Wales (R) **6.30** Farming Today This Week **7.0** Today **9.0** Saturday Live **10.30** Rewinder. Greg James digs into the BBC's archives of audio, video, vinyl, photographs and documents. (2/4) **11.0** The Briefing Room (R) **11.30** From Our Own Correspondent **12.0** News **12.01** (LW) Shipping Forecast **12.04** Money Box **12.30** The News Quiz (R) **1.0** News **1.10** Any Questions? (R) **2.0** Any Answers? **2.45** 39 Ways to Save the Planet (R) **3.0** Cardboard Citizens. Theatre company Cardboard Citizens join Professor Nick Crowson from the University of

Birmingham to root through newspaper reports and police records to discover the stories of those criminalised for being homeless. **4.0** Weekend Woman's Hour **5.0** Saturday PM **5.30** The Bottom Line **5.54** Shipping Forecast **6.0** News **6.15** Loose Ends. Clive Anderson and George Egg are joined by Monica Dolan, CK McDonnell and Tim Key. With music from KOG and Jamie Webster. **7.0** Profile **7.15** This Cultural Life. German-born British composer Max Richter tells John Wilson about his earliest musical influences. **8.0** Archive on 4: Self on Sebald. Will Self examines the work of WG Sebald, in the company of Sebald biographer Carole Angier and the author's former friend, poet Stephen Wells. (R) **9.0** Tumanbay: Hostage of Fortune (R) **9.45** Enchanted Isle. The Healer, by Molly Aitken. (R) **10.0** News **10.15** The Moral Maze (R) **11.0** Counterpoint (R) **11.30** Poetry Please (R) **12.0** News **12.15** Athena's Cancel Culture (R) **12.30** Short Works: The Fern Case (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping

Forecast **5.30** News **5.43** Bells on Sunday **5.45** Profile (R)

Radio 4 Extra
6.0am Just Between Ourselves **7.30** Great Lives (8/8) **8.0** Booked (1/6) **8.30** All the Young Dudes (2/6) **9.0** Putting You Through, Caller **12.0** Wordaholics (1/6) **12.30** The Architects (1/4) **1.0** Elvis Presley Comeback Special **2.0** Mark Steel's in Town (1/6) **2.30** Little Lifetimes (1/6) **2.45** Earls of the Court (1/6) **3.0** The Hudson and Pepperdine Show (4/6) **3.30** I've Never Seen Star Wars (1/6) **4.0** Just Between Ourselves **5.30** Great Lives (8/8) **6.0** The Prisoner (1/5) **6.40** The Old Man **7.0** Putting You Through, Caller **10.0** Little Lifetimes (2/6) **10.15** Earls of the Court (2/6) **10.30** The Problem With Adam Bloom (6/6) **11.0** Ian D Montfort Is (2/4) **11.30** Hut 33 (1/6) **12.0** The Prisoner (1/5) **12.40** The Old Man **1.0** Elvis Presley ... **2.0** Mark Steel ... (1/6) **2.30** Little Lifetimes (1/6) **2.45** Earls of the Court (1/6) **3.0** Hudson and Pepperdine (4/6) **3.30** I've Never Seen Star Wars (1/6) **4.0** Just Between Ourselves **5.30** Great Lives (8/8)

Today's television



Trigger Point
ITV, 9pm
Kate makes an explosive discovery close to home

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 7.40 Match of the Day (T) (R) 9.0 Sunday Morning (T) 10.0 Politics England (T) 10.30 Heaven Made (T) 11.25 Songs of Praise (T) 12.0 News (T) 12.10 Weather for the Week Ahead (T) 12.15 Live Winter Olympics 2022 (T) Includes Great Britain v Denmark in the men's curling. 4.35 The Green Planet (T) (R) 5.35 News (T) 5.50 Regional News (T) 5.55 Weather (T) 6.0 Countryfile (T) 7.0 Antiques Roadshow (T) From Portchester Castle in Hampshire.</p>	<p>6.0 Live Winter Olympics 2022 (T) 12.15 MOTD Live: Women's Super League (T) Man City v Man United (kick-off 12.30pm). From Academy Stadium. 2.45 FILM Emma (Douglas McGrath, 1996) (T) Jane Austen drama, starring Gwyneth Paltrow, Ewan McGregor, Jeremy Northam and Toni Collette. 4.40 Flog It! (T) (R) 5.30 Kelvin's Big Farming Adventure (T) (R) 6.0 Six Nations Rugby Special (T) 7.0 Winter Olympics: Today at the Games (T) Presented by Clare Balding.</p>	<p>6.0 CITV 9.25 News (T) 9.30 Dickinson's Real Deal Winners (T) 10.0 Love Your Weekend With Alan Titchmarsh (T) 12.0 The Pet Show (T) (R) 1.0 Paul O'Grady: For the Love of Dogs (T) (R) 1.30 Wonders of the Border (T) (R) 2.0 News and Weather (T) 2.15 Six Nations Live (T) Italy v England (kick-off 3pm). A second-round match at Stadio Olimpico in Rome. 5.30 News and Weather (T) 5.45 Local News and Weather (T) 6.0 Dancing on Ice (T) Phillip Schofield and Holly Willoughby host.</p>	<p>6.05 Mike & Molly (T) (R) 6.45 The King of Queens (T) (R) 7.35 Frasier (T) (R) 8.30 Formula E (T) 9.30 Sunday Brunch (T) 12.30 The Simpsons (T) (R) 2.55 FILM Night at the Museum: Secret of the Tomb (Shawn Levy, 2014) (T) Fantasy comedy sequel, starring Ben Stiller. 4.50 The Secret Life of the Zoo (T) (R) 5.20 Chateau DIY (T) (R) 6.15 News (T) 6.45 The World's Most Luxurious Holidays (T) (R) New York's Mark Hotel and its £55,000-a-night penthouse suite.</p>	<p>6.0 Milkshake! 10.0 SpongeBob SquarePants (T) (R) 10.30 News (T) 10.35 NFL End Zone (T) 11.05 Friends: Best of Rachel (T) (R) 1.05 FILM Breakfast at Tiffany's (Blake Edwards, 1961) (T) Romantic comedy, starring Audrey Hepburn, George Peppard and Mickey Rooney. 3.25 FILM Beaches (Garry Marshall, 1988) (T) Drama, starring Bette Midler and Barbara Hershey. 6.0 News (T) 6.05 Natural History Museum: World of Wonder (T) (R) 7.0 Inside the Heinz Factory (T) (R)</p>	<p>7.0 A Concerto for Evelyn (T) (R) The premiere of James MacMillan's concerto Veni, Veni, Emmanuel from the 1992 Proms. 7.30 Evelyn Glennie: This Cultural Life (T) An interview with the classical percussionist.</p>
<p>8.0 Call the Midwife (T) An unforeseen event leaves Nonnatus House facing its biggest threat yet.</p> <p>9.0 Chloe (T) Becky begins investigating the secrets that Chloe kept from Elliot, Livia and the rest of her friends. But a run-in with Richard leads to a painful conclusion for her.</p>	<p>8.0 Wonders of the Celtic Deep (T) New series. Documentary about the wildlife of the Welsh coast.</p> <p>9.0 Louis Theroux's Forbidden America (T) New series. The film-maker explores the impact of the internet and social media on the most controversial corners of American society.</p>	<p>8.0 The Good Karma Hospital (T) A tragic case leads Samir and Mari to grow even closer, and a familiar face returns to the hospital.</p> <p>9.0 Trigger Point (T) Sonya traces the explosive HMX used by the bombers to a government lab, while Lana suspects members of her own team are involved.</p>	<p>7.45 The Great Pottery Throw Down (T) The potters build an animal table lamp.</p> <p>9.0 Celebrity Hunted (T) The Vivienne and Chloe Veitch realise they might be under surveillance, and hatch a plan to get out of Kerry Katona's house undetected before the ground hunters arrive.</p>	<p>8.0 Bargain-Loving Brits in the Sun (T) Wedding planner Louise prepares for a busy summer. Last in the series.</p> <p>9.0 Hotel Benidorm: Sun, Sea & Sangria (T) The reception team face a change of pace as the season ends. But even if things are quiet, Miguel still has his hands full. Last in the series.</p>	<p>8.0 Katherine Jenkins: Intimate Romantic (T) (R) The singer is joined by the award-winning vocal group Blake.</p> <p>9.0 FILM The Most Beautiful Boy in the World (Kristina Lindström, Kristian Petri, 2021) Documentary about Björn Andrésen, who was propelled to stardom at 15 in the film Death in Venice.</p>
<p>10.0 News (T)</p> <p>10.20 Regional News (T) Weather</p> <p>10.30 Match of the Day 2 (T) Burnley v Liverpool and Newcastle v Aston Villa.</p> <p>11.35 Super Bowl LVI: Live (T) Cincinnati Bengals v Los Angeles Rams (kick-off 11.30pm). From SoFi Stadium in Los Angeles.</p> <p>3.30 Live Winter Olympics 2022 (T) From Beijing.</p>	<p>10.0 Travelling Blind (T) (R) Blind traveller Amar Latif and Sara Pascoe visit Turkey.</p> <p>11.0 Super Bowl LVI: Build-Up</p> <p>11.35 The Women's Football Show (T) Highlights of Man City v Man United and Chelsea v Arsenal.</p> <p>12.10 Live Winter Olympics 2022 (T) 3.30 Sign Zone: Question Time (T) (R) 4.30 Weather (T) 4.35 News (T)</p>	<p>10.0 News (T) Weather</p> <p>10.15 Bradley & Barney Walsh: Breaking Dad (T) (R)</p> <p>10.45 Kate Garraway's Life Stories (T) (R) Interview with TV chef Nadiya Hussain about her career.</p> <p>11.45 Premiership Rugby Union Highlights (T)</p> <p>12.40 Shop: Ideal World 3.0 Motorsport UK (T) (R) 3.50 Unwind With ITV</p>	<p>10.0 The Curse (T) News of the robbery has spread all over the world.</p> <p>10.30 Gogglebox (T) (R)</p> <p>11.30 Walter Presents: The Truth Will Out (T) Thriller.</p> <p>12.30 The Great Cookbook Challenge (T) (R) 1.25 Couples Come Dine With Me (T) (R) 4.30 Food Unwrapped (R) 5.0 The Answer Trap (R)</p>	<p>10.0 Billion Dollar Holiday Resort: Behind Closed Doors (T) (R)</p> <p>11.30 Greatest TV Moments of the 90s (T) (R)</p> <p>1.20 The Live Casino Show (T) 3.30 Casualty 24/7: Every Second Counts (T) (R) 4.20 Wildlife SOS (T) (R) 5.10 Great Artists (T) (R) 5.35 Peppa Pig (T) (R) 5.40 Thomas & Friends (T) (R)</p>	<p>10.35 FILM Marianne and Leonard: Words of Love (Nick Broomfield, 2019) (T) (R) The lives of composer Leonard Cohen and his muse Marianne Ihlen.</p> <p>12.15 Sex and Sensibility: The Allure of Art Nouveau (T) (R) 1.15 Handmade in Bolton (T) (R) 1.45 Katherine Jenkins (T) (R) 2.45 Evelyn Glennie (R)</p>

Other channels

Dave
7.10am Last Stop Garage Double Bill **8.0** Rick Stein's Long Weekends **9.0** American Pickers **10.0** Expedition With Steve Backshall **11.0** World's Most Dangerous Roads **12.0** Red Bull Soapbox Race **1.0** Cops on the Rock **2.0** Border Force: America's Gatekeepers **3.0** Top Gear **4.0** Would I Lie to You? **4.40** Would I Lie to You? The Unseen Bits **5.20** Would I Lie to You? **6.0** Top Gear **7.0** Special Ops: Crime Squad UK **8.0** QI XL **9.0** Have I Got a Bit More News for You **10.0** Outsiders **11.0** QI XL **12.0** Meet the Richardsons Double Bill **1.20** Mock the Week **2.0** Have I Got a Bit More News for You **2.50** The Misadventures of Romesh Ranganathan

E4
6.0am Hollyoaks Omnibus **8.25** Wipeout USA Double Bill **10.20** Kitchen Nightmares USA **11.20** Kitchen

Nightmares USA **12.20** Kitchen Nightmares USA **1.25** Brooklyn Nine-Nine Double Bill **2.25** Big Bang Theory **2.55** Big Bang Theory **3.25** Big Bang Theory **3.55** Big Bang Theory **4.25** Big Bang Theory **4.50** Big Bang Theory **5.20** Lego Masters Australia **6.30** **FILM** Indiana Jones and the Last Crusade (1989) **9.0** **FILM** Deadpool (2016) **11.05** Naked Attraction Double Bill **1.15** Gogglebox **2.20** Alex Rider **3.15** How I Met Your Mother **3.40** Hollyoaks Omnibus

Film4
11.0am **FILM** Carry on Teacher (1959) **12.45** **FILM** Over the Hedge (2006) **2.25** **FILM** Mary and the Witch's Flower (2017) **4.30** **FILM** Big Eyes (2014) **6.40** **FILM** Star Trek Beyond (2016) **9.0** **FILM** Miss Peregrine's Home for Peculiar Children (2016) **11.35** **FILM** The Man Who Killed Hitler and Then the Bigfoot (2018) **1.30** **FILM** Rafiki (2018)

ITV2
6.0am Totally Bonkers Guinness World Records **6.30** Love Bites **7.35** Love Bites **8.30** Love Bites **9.25** Dress to Impress Double Bill **11.30**

Masked Singer: Final **1.0** Celebrity Catchphrase **2.0** You've Been Framed! Gold **2.30** **FILM** Dr Dolittle 2 (2001) **4.20** **FILM** The Smurfs (2011) **6.25** **FILM** Dawn of the Planet of the Apes (2014) **9.0** Family Guy **9.30** Family Guy **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! Double Bill **12.30** The Stand Up Sketch Show **12.55** Shopping With Keith Lemon **1.30** Don't Hate the Playaz **2.10** Iain Stirling's CelebAbility **2.55** Totally Bonkers Guinness World Records

More4
8.55am Amazing Spaces **9.55** Ugly House to Lovely House **11.0** Old House, New Home **12.0** Come Dine With Me **12.35** Come Dine With Me **1.05** Come Dine With Me **1.35** Come Dine With Me **2.05** Come Dine With Me **2.40** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** Four in a Bed **4.50** Four in a Bed **5.20** Come Dine With Me **5.50** Come Dine With Me **6.25** Come Dine With Me **6.55** Come Dine With Me **7.25** Come Dine With Me **8.0** Car SOS **9.0** The Great Australian Bake Off **10.30** Elizabeth and Margaret's Royal Night Out **11.35**

Emergency Helicopter Medics: Extreme Cycling Emergencies **12.40** 8 Out of 10 Cats Does Countdown Double Bill **2.45** Emergency Helicopter Medics: Extreme Cycling Emergencies

Sky Max
6.0am Hour of Power **7.0** Stop, Search, Seize **8.0** Supergirl **9.0** Supergirl **10.0** Supergirl **11.0** Magnum PI **12.0** NCIS: New Orleans **1.0** NCIS: New Orleans **2.0** NCIS: New Orleans **3.0** NCIS: New Orleans **4.0** Dating No Filter **4.30** Football's Funniest Moments **5.0** A League of Their Own **6.0** A League of Their Own **7.0** A League of Their Own **8.0** Rugby's Funniest Moments **9.0** Magnum PI **10.0** NCIS: New Orleans **11.0** Brassic Double Bill **1.0** The Force: Manchester **2.0** Road Wars **3.0** Hawaii Five-0 **4.0** Highway Cops **4.30** Highway Cops **5.0** Highway Cops **5.30** Highway Cops

Sky Arts
6.0am Aida on Sydney Harbour **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of

the Unexpected **11.0** Landscape Artist of the Year 2022 **12.0** André Rieu: Welcome to My World **1.0** Discovering: Julie Andrews/Robert Redford **3.0** André Rieu: Welcome... Double Bill **5.0** Joan Baez: Live in New York **7.0** **FILM** Jeff Wayne's Musical Version of the War of the Worlds (2006) **9.0** Frank Sinatra: Welcome Home Elvis **10.15** The Great Songwriters **11.15** Rolling Stone: Stories from the Edge **12.15** Rag'n'Bone Man: Live at Baloise Session **1.45** Florence and the Machine/Andra Day: Austin City Limits **3.0** The Park Bench Plays **4.0** The Sixties **5.0** Discovering: Black Sabbath/Depeche Mode

Sky Atlantic
6.0am Fish Town **7.0** Fish Town **8.0** Fish Town **8.50** Fish Town **9.40** Fish Town **10.30** Empire Falls **12.15** Boardwalk Empire **1.20** Boardwalk Empire **2.25** Boardwalk Empire **3.30** Sopranos **4.35** Sopranos **5.40** Sopranos **6.45** Sopranos **7.50** Sopranos **9.0** The Gilded Age **10.05** Billions **11.10** Succession **12.15** Euphoria **1.20** In Treatment **2.0** Euphoria **3.05** Billions **4.10** Urban Secrets Double Bill

On the radio

Radio 3
7.0am Breakfast **9.0** Sunday Morning **11.0** BBC 100: Celebrating Our Orchestras & Choirs. Live from the Ulster Hall, Andrew Gourlay conducts the Ulster Orchestra in Hamilton Harty and Conor Mitchell. **12.0** Private Passions. With geologist Sanjeev Gupta. **1.0** Lunchtime Concert. With violinist Barnabas Kelemen and pianist Ashley Wass. (R) **2.0** The Early Music Show **3.0** Choral Evensong (R) **4.0** BBC 100. Live from Milton Court, the BBC Singers in pieces by Vaughan Williams, Judith Weir, Melissa Dunphy, Roxanna Panufnik, Philip Herbert, Errolllyn Wallen and Bax. **6.15** Words and Music (R) **7.30** BBC 100. Live from City Halls, Glasgow, Ryan Wigglesworth conducts the BBC SSO in Weill, Wigglesworth, Strauss and Berg. **9.30** Between the Ears: Species of Spaces **10.0** Record *

Review Extra **11.0** The World in a Grain of Sand (2/3) **12.0** Classical Fix **12.30** Through the Night

Radio 4
6.0am News Headlines **6.05** Something Understood (R) **6.35** On Your Farm. Hampshire farmer Tim May, who has been on a 10-year journey to regenerate the land and the finances of Kingsclere Estates. (6/8) **6.57** Weather **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: Read for Good **7.57** Weather **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship **8.48** A Point of View (R) **8.58** Tweet of the Day (R) **9.0** Broadcasting House **10.0** The Archers: Omnibus (R) **11.0** Desert Island Discs **11.45** The Art and Science of Blending: Tea (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** The Unbelievable Truth (R) **12.32** The Food Programme. Jaega Wise meets TV chef Ainsley Harriott. **12.57** Weather **1.0** The World This Weekend **1.30** The Listening Project (R) **2.0** Gardeners' Question Time (R) **2.45** The Seventh Test: The Talent Show. Drama, by Vikas Swarup. (R) **3.0** Mahabharata Now

Drama based on the ancient Indian poem, by Ayesha Menon, Richard Kurti and Bev Doyle. (1/2) **4.0** Open Book **4.30** Poetry Please. With Matt Harvey. (6/6) **5.0** File on 4 (R) **5.40** Profile (R) **5.54** Shipping Forecast **5.57** Weather **6.0** News **6.15** Pick of the Week **7.0** The Archers **7.15** Now You're Asking With Marian Keyes and Tara Flynn (6/10) **7.45** Bright Lights, Dead City: Production. By Séamas O'Reilly. (6/10) **8.0** More Or Less (R) **8.30** Last Word (R) **9.0** Money Box (R) **9.25** Radio 4 Appeal (R) **9.30** Analysis: (R) **9.59** Weather **10.0** The Westminster Hour **11.0** Lost Worlds **11.30** Something Understood (R) **12.0** News **12.15** The Backlog (R) **12.45** Bells on Sunday (R) **12.48** Shipping **1.0** As World Service **5.20** Shipping **5.30** News **5.43** Prayer **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra
6.0am Believe Me Omnibus **7.10** Inheritance Tracks **7.20** Love Henry James: The Wings of the Dove Omnibus - Part Two **8.30** Doctor in the House (1/13) **9.0** All Gas and Gaiters (4/20) **9.30** For the Love of Leo (3/4)

10.0 Desert Island Discs **10.45** The Curious Cases of Rutherford & Fry (1/6) **11.0** Radiolab (7/8) **12.0** Poetry Extra **12.30** Tom Wrigglesworth's Open Letters (3/4) **1.0** How to Stop Time Omnibus: Part Two (6-10/10) **2.10** Inheritance Tracks **2.20** Les Misérables Omnibus: Part One **3.30** Bette in Britain **4.0** Molière Imaginaire **4.45** Nightingale **5.0** Poetry Extra **5.30** Tom Wrigglesworth's Open Letters (3/4) **6.0** Mythos (3/3) **6.45** Short Works (4/5) **7.0** Radiolab (7/8) **8.0** Molière Imaginaire **8.45** Nightingale **9.0** Desert Island Discs **9.45** The Curious Cases of Rutherford & Fry (1/6) **10.0** Tom Wrigglesworth's Open Letters (3/4) **10.30** The Hudson and Pepperdine Show (4/6) **11.0** In and Out of the Kitchen (2/6) **11.30** The Masterson Inheritance (3/6) **12.0** Mythos (3/3) **12.45** Short Works (4/5) **1.0** How to Stop Time Omnibus: Part Two (6-10/10) **2.10** Inheritance Tracks **2.20** Les Misérables Omnibus **3.30** Bette in Britain **4.0** Molière Imaginaire **4.45** Nightingale **5.0** Poetry Extra **5.30** Tom Wrigglesworth's Open Letters (3/4)